



# Mark Scheme (Final)

Summer 2023

Pearson Edexcel Level 3 GCE  
In French (9FR0)  
Paper 02: Written Response to works and  
translation

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Summer 2023

Publications Code 9FR0\_02\_2306\_MS

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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.

## Marking guidance for Paper 2: Written response to works and translation

This marking guidance is for the use of Pearson-appointed external examiners. The guidance has been included for teacher reference to aid understanding of how the assessment criteria will be applied.

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

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

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

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

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

## General guidance on using levels-based mark schemes

### Step 1: Decide on a band

- The examiner will first of all consider the answer as a whole and then decide which descriptors most closely match the answer and place it in that band. The descriptors for each band indicate the different features that will be seen in the student's answer for that band.
- When assigning a level, the examiner will look at the overall quality of the answer and not focus disproportionately on small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different bands of the mark scheme, the examiner will use a 'best fit' approach for defining the level and then use the variability of the response to help decide the mark within the level, for example if the response is predominantly band 5–8 with a small amount of band 9–12 material, it would be placed in band 5–8 but be awarded a mark near the top of the band because of the band 9–12 content.

### Step 2: Decide on a mark

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

### Critical and analytical response (AO4)

- This mark grid assesses students' ability to respond critically and analytically to the aspect of the literary work or film outlined in the question. To provide a critical and analytical response, students should select relevant material, present and justify points of view,

develop arguments, draw conclusions based on understanding and evaluate issues, themes and cultural and social contexts.

- This grid will be applied twice, once for each essay individually.
- When deciding how to reward an answer, examiners will consult this mark grid as well as the indicative content associated with each question which can be found in the document *Pearson Edexcel Level 3 Advanced GCE in French Sample Assessment Materials (SAMs)*. Indicative content contains points that students are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points as long as students provide alternative responses that fulfil the requirements of the question.

Marks	Description
0	No rewardable material.
1–4	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Limited ability to form arguments or draw conclusions.</li> <li>• Response relates to the work but limited focus on the question.</li> </ul>
5–8	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Arguments are made but with inconsistencies; conclusions are drawn but do not fully link to arguments.</li> <li>• Response relates to the work but often loses focus on the question.</li> </ul>
9–12	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Logical arguments are followed through on particular aspects of the question, occasionally detailed and with linked conclusions; some points are made without exploration.</li> <li>• Response is relevant to particular aspects of the question, occasional loss of focus.</li> </ul>
13–16	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Generally detailed, logical arguments are made, with some persuasive conclusions that mostly link together.</li> <li>• Predominantly relevant response to the question.</li> </ul>

17–20	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Detailed, logical arguments and conclusions are made that consistently link together.</li> <li>• Relevant response to the question throughout.</li> </ul>
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### **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 will be applied twice, once for each essay individually.

<b>Marks</b>	<b>Description</b>
0	No rewardable language.
1–4	<ul style="list-style-type: none"> <li>• Limited variation of straightforward grammatical structures with much repetition, producing writing that is often restricted and stilted.</li> <li>• Limited range of vocabulary resulting in repetitive expression.</li> <li>• Limited use of terminology appropriate to literary and cinematic analysis.</li> </ul>
5–8	<ul style="list-style-type: none"> <li>• Occasional variation in use of mostly straightforward grammatical structures, infrequent use of complex language, producing writing that is sometimes stilted.</li> <li>• Vocabulary is mostly high frequency with occasional variation, expression is frequently repetitive.</li> <li>• Occasional use of terminology appropriate for literary and cinematic analysis.</li> </ul>
9–12	<ul style="list-style-type: none"> <li>• Some variation in the use of grammatical structures, including some recurrent examples of complex language; sections of articulate writing with occasionally stilted phrasing.</li> <li>• Some variation in use of vocabulary, resulting in variation of expression but this is not sustained.</li> <li>• Some use of terminology appropriate for literary and cinematic analysis.</li> </ul>
13–16	<ul style="list-style-type: none"> <li>• Frequent variation in use of grammatical structures, including different types of complex language, producing writing that is articulate throughout the majority of the essay.</li> <li>• Frequently varied use of vocabulary, resulting in regular variation of expression.</li> <li>• Frequent use of terminology appropriate for literary and cinematic analysis.</li> </ul>

17–20	<ul style="list-style-type: none"> <li>• Consistent variation in use of grammatical structures, including in use of complex language, producing consistently articulate writing.</li> <li>• Consistently varied use of vocabulary, allowing ideas to be conveyed in a variety of different ways.</li> <li>• Consistent use of terminology appropriate for literary and cinematic analysis.</li> </ul>
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### **Additional guidance**

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

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

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

**Terminology for literary and cinematic 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 (A03)

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

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

#### 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.

## 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 *bibiothèque*, *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.

	Text	Correct Answer	Acceptable Answers	Reject	
1	In the past, politicians had to try to	Dans le passé, les (hommes) politiques devaient essayer d'	Dans le temps, Autrefois, A(upara)vant  les politicien(ne)s  chercher à for essayer OR tenter d'  être obligé(e)s de for devoir  passée for passé (spelling error)  de for d' + vowel	perfect tense  Au passé  passe for passé (different word)  pluperfect tense  membres de parlement for politiciens (too specific)  no article: politiques (without les)  des for les politiques	(1)

				(passim)	
2	influence the public	influencer le public	influer for influencer  peuple for public	publique for public	<b>(1)</b>
3	either by addressing large crowds directly	soit en s'adressant directement à de grandes foules	ou...ou (bien) for soit...soit  omission of first ou  des for de grandes foules (tolerate)  énormes for grandes  groupes for foules  <u>les</u> foules for foules	mixture of ou and soit  omission of first soit  où or où for ou (ambiguous, but could be sequential)  omission of de (article needed)  adresser (transitive)  de if adjective follows the noun e.g. de foules énormes  larges for grandes  parler for s'adresser à	<b>(1)</b>
4	or by speaking on the radio.	soit en parlant à la radio.	N.B. box 3 sequential ou OR soit  N.B. beware possible repeated error a for à (e.g. box 7 and box 20)	sur la radio (Anglicism)  a for à (ambiguous)	<b>(1)</b>
5	We know that, after the defeat of France	Nous savons qu'après la défaite de la France	Tolerate lack of elision as in box 1 i.e. que(,) après  On for nous  suite à for après  défaite française for de la France	de France for de la France (article needed)  connaître for savoir  défait for défaite (a different French word)	<b>(1)</b>
6	at the beginning of the war	au début de la guerre	commencement for début	guère for guerre	<b>(1)</b>

			guere for guerre		
7	General de Gaulle encouraged French citizens to	le Général de Gaulle a encouragé les citoyens français à	<p>inciter for encourager</p> <p>ses compatriotes for les citoyens</p> <p>past historic (e.g. encouragea) and in later boxes as alternative to the perfect tense but only if candidates wish to use it. It is not necessary to use the past historic here or elsewhere.</p> <p>les Français (capitalised)</p> <p>général for general (no capitalisation)</p> <p>mis-spellings of de Gaulle e.g. de Gaule</p>	<p>omission of le General (no accents)</p> <p>les citoyens Français</p> <p>imperfect tense</p>	(1)
8	resist in a speech from London.	résister dans un discours depuis Londres.	<p>à OR (à partir) de for depuis Londres</p> <p>pendant for dans</p> <p>discour for discours (one letter out)</p> <p>par OR avec OR lors d' for dans</p>	<p>London</p> <p>adresse for discours</p>	(1)
9	Then came the era of television.	Puis, l'ère de la télévision est arrivée.	<p>Ensuite OR Après for Puis (temporal)</p> <p>le temps OR l'époque OR âge OR la période for l'ère</p> <p>la télé for la télévision</p> <p>est venue</p> <p>different word order</p>	<p>Donc OR Alors for Puis (causal)</p> <p>c'était OR on a eu for est arrivée</p> <p>age for âge (English)</p>	(1)
10	Candidates who wanted	Les candidats qui voulaient	<p>désiraient</p> <p>candidates (fem) for candidats</p>	<p>other tenses than imperfect</p> <p>omission of</p>	(1)

			N.B. repeated error from box 1 only if omission of the article in box 1 is the sole reason for withheld credit	article	
11	to be elected	être élus	se faire élire  N.B. box 10 if feminine  subjunctive constructions with on	Choisir (too vague for élire)	<b>(1)</b>
12	sought to create	ont cherché à créer	essayé de OR viser à etc for chercher (N.B. correct prepositions needed)  imperfect tense		<b>(1)</b>
13	a good image in front of a camera.	une bonne image devant une caméra.	face à for devant  la OR les caméras for une caméra  positive for bonne with image	un appareil (photo)  camera (English without accents)	<b>(1)</b>
14	Nowadays, it is essential that celebrities know how to	De nos jours, il est essentiel que les (personnes) célèbres sachent	Aujourd’hui OR Actuellement OR maintenant OR À l’heure actuelle  les gens for les personnes  il est important OR il faut OR indispensable OR essentiel que OR il importe que  les célébrité(s) for personnes célèbres  puissent for sachent  sachent (comment)  comprennent <u>comment</u>  vedettes OR stars for personnes célèbres	connaître  célébrés for personnes célèbres  essential for essentiel (English though one letter out)  à if offered (thus not in box 15)	<b>(1)</b>

			les personnes (bien) connues OR fameuses OR renommées for personnes célèbres  c'est for il est (tolerate)		
15	use social media.	utiliser les réseaux sociaux.	se servir des  exploiter for utiliser  les médias for les réseaux  leurs for les	singular le média OR le réseau for plural	<b>(1)</b>
16	Each day, ministers, presidents, even kings and queens	Chaque jour, les ministres, les présidents, même les rois et les reines	Tous les jours for Chaque jour  capital and lower case letters e.g. minstre OR Ministre  voire for même  des for les  reignes for reines	journée for jour  omission of any article  ministère for minister (ambiguous)  president (English)	<b>(1)</b>
17	offer their opinions	(nous) offrent leurs opinions	singular e.g. leur opinion  donner for offrir  idées OR avis for opinions		<b>(1)</b>
18	in a short message	dans un court message	plural renditions e.g. dans de courts messages  avec OR en for dans  petit OR bref for court  texte OR texto OR SMS for message  un message court (syntax)		<b>(1)</b>
19	seen throughout the world	vu dans le monde entier	à travers le monde OR partout dans le monde for dans le monde entier	tout le monde  autour du monde	<b>(1)</b>

			<p>clause if correct: e.g. qu'on voit OR qui est vu dans le monde entier</p> <p>N.B. possible consequential error if e.g. une message</p>		
20	thanks to the internet.	grâce à Internet.	<p>passim a for à</p> <p>grace (circumflex omitted)</p> <p>à cause de</p> <p>l'internet for Internet (with article)</p> <p>internet for Internet (lower case)</p>	merci à for grâce à (Anglicism)	<b>(1)</b>





Question number	Answer
2a.	<p><b>Boule de Suif et autres contes de la guerre (Boule de Suif, Un Duel, Deux Amis, La Mère Sauvage) – Guy de Maupassant</b></p> <p>A reader will no doubt have several reactions to characters featured in these tales and surprise is certainly one of these. In some cases, however, people in the tales react in a more predictable way.</p> <ul style="list-style-type: none"> <li>• It is not surprising that Boule de Suif reacts initially in the way she does to the Prussian officer's demands, for her patriotism has been established earlier in the tale. Her altruism is also emphasised and so it is not surprising that she eventually gives in to save her fellow-travellers. The selfishness of the latter is insisted on from the beginning and so their willingness to sacrifice Boule de Suif for their own ends is not particularly surprising.</li> <li>• The desire of the two men in <i>Deux Amis</i> to go fishing in a war zone is quite surprising but alcohol plays a part in their decision. The stoicism with which these two very ordinary men face their cruel end is somewhat surprising but also laudable.</li> <li>• La Mère Sauvage changes from a kindly peasant woman who accepts four young enemy soldiers who are billeted on her into a merciless killer of these innocents. This could be described as astonishing but it underlines her maternal love and her desire for revenge when her only son is killed.</li> <li>• Many will find the biggest surprise in <i>Un Duel</i> in which the meek and mild M. Dubuis turns the tables on the stronger, arrogant Prussian officer and defeats him in the duel. This is unexpected but emphasises the way in which Maupassant believes that war has a great effect on individuals.</li> </ul>
2b.	<p><b>Boule de Suif et autres contes de la guerre (Boule de Suif, Un Duel, Deux Amis, La Mère Sauvage) – Guy de Maupassant</b></p> <p>There are, no doubt, many features of <i>Boule de Suif</i> which could be put forward to show that it is a masterpiece. It would be more difficult to argue the opposite, although some candidates might take a more critical view.</p> <ul style="list-style-type: none"> <li>• Compared to some other tales, <i>Boule de Suif</i> is quite long but, nevertheless, Maupassant reveals many qualities in it which make him a renowned writer of short stories.</li> <li>• Everything is built around the central situation which unfolds in the inn. Nothing is superfluous or irrelevant. The whole story revolves around the ultimatum issued by the Prussian officer and whether Boule de Suif will agree to it. Pressure mounts on her and, once she has succumbed, the events come to a shocking, memorable ending.</li> <li>• There is little room for Maupassant to create complex, well-rounded characters. Nevertheless, in the title figure he draws a believable person with several strands to her personality. In deft, well-chosen words he establishes the essential characteristics of Boule de Suif's fellow-travellers.</li> <li>• Aspects of style will no doubt be mentioned. The most noticeable is the contrast made in the meals taken in the coach towards the beginning and the end of the story. This graphically establishes Boule de Suif's generous nature and the callousness and selfishness of her travelling companions. Mention might also be made of the concise but telling descriptions Maupassant is</li> </ul>

able to give to features of the surroundings at various stages.

**3a. La Place – Annie Ernaux**

One of the conflicts described in the book is that of class. The author leaves her working-class background and joins the bourgeoisie. Many things help her make this transition.

- Above all else, education allows her to rise in the social ladder. It takes her away physically from her narrow, provincial life to boarding school, then to a spell in England and finally to university and teacher-training. She has a better education than anyone previously in her family or class.
- Education gives her a veneer of culture. She learns to hold a conversation on literature and art. It also means that she comes to speak a different, more refined language and even eats a wider range of foods. Culture to her father means only the cultivation of the land.
- Marriage has also moved the author out of her class. She marries a middle-class man with a career in administration and moves to a different part of France where she is a teacher. Her husband has nothing in common with the author's family. They cannot talk of the same things. On the death of the author's father, the husband attends the funeral but leaves immediately for home and a different world straight after the ceremony.
- One reason for her rise is perhaps a little less obvious. The author's parents, in their own way, encourage her to access a life different to their own. They do not really understand the circles in which she now moves and her new way of life, but they are proud of her success.

**3b. La Place – Annie Ernaux**

The idea of betrayal is expressed throughout the book and manifests itself in different ways.

- The most obvious sense of betrayal is felt by the author for the way in which she has abandoned her roots. She is proud of her achievements but is conscious of the way in which they have created a gulf between herself and her parents.
- The author gives voice to the feeling of betrayal experienced by those whose education and career lift them out of the class and mentality into which they were born. The author finds it increasingly difficult to communicate with her parents, particularly her father, which brings with it a sense of shame.
- The theme of betrayal does not affect the narrator alone. People are condemned for moving out of their class. The grandfather sees the gaining of the ability to read and write as a betrayal of the country-workers' situation.
- Hostility is felt by country folk towards those who move to the town. The parents' own modest success brings a certain alienation from the rest of the family. Taking on the café-épicerie leads to a rift with brothers and sisters who feel betrayed.

**4a. Le Blé en herbe - Colette**

The opening pages of the novel, before the advent of Mme Dalleray who will bring immense disruption,

set the scene well and establish the situation very effectively in several ways.

- Time and place are established quickly. This is a period of family holiday but references to when it will end in a return to Paris signify that the story will unfold within a limited time frame. As the two teenagers play in the rock pools and swim in the sea the coastal surroundings are well described with fitting vocabulary.
- The relationship between Vinca and Phil, which has existed over the years, is also set out. This year, as before, they continue to play along the coast like innocent children, as they always have done.
- However, it is suggested that subtle changes are underway. The two have grown physically into teenagers and there is now a certain awkwardness in their relationship. The scene is thus set for a major change to take place and the catalyst for this will soon appear in the figure of Mme Dalleray.
- The scene moves briefly inside where the parents are entertaining a friend from Paris who has come to visit them in their holiday home. This introduces some of the minor characters. It also allows us to see the detached nature of the parents who will play little part in forthcoming events. Through the remarks of the visitor from Paris we realise that Vinca is developing from a girl into an attractive woman, another indication that changes are afoot. The opening pages are, therefore, important in preparing several crucial features of the book.

4b.

**Le Blé en herbe - Colette**

The plot is certainly centred almost entirely on Vinca, Phil and Mme Dalleray. Other characters appear only fleetingly but this is not to say that they are of no importance.

- Many of the minor characters are not given names. The friend who comes to see the families while they are on holiday is merely 'the visitor from Paris'. The boy who brings a message to say that Mme Dalleray has departed is not named. We do get to know the surnames of the two families but it is significant that the parents are mostly referred to as 'les ombres'. This is fitting, since they are shadowy figures who play no real part in the action; all the light is directed onto the three principal characters.
- The parents' presence is important, however. They provide a secure background for the children and are an important reference point for a discussion of the moral standpoint of the novel. Attention is focussed almost exclusively on the development of the relationship between Phil and Vinca with Mme Dalleray as the catalyst for change.
- Lisette appears only a couple of times, for example in a family gathering and on a visit to the beach with Phil and Vinca. She is a miniature replica of Vinca, her elder sister and the latter shows her potential maternal instinct in caring for the little girl who thus has some importance.
- The anonymous visitor from Paris appears only once, at the beginning of the novel. Importantly,

	<p>however, it is he who is the first to treat Vinca as a sophisticated young woman, which in turn makes Phil see her in a different light.</p>
5a.	<p><b>Le Château de ma mère – Marcel Pagnol</b></p> <p>Pagnol wrote four volumes of autobiography detailing his early years and in this, his second, he gives a mostly positive view of childhood.</p> <ul style="list-style-type: none"> <li>• Family and friends are shown to be of great importance to children. Marcel is surrounded by a loving family. His parents and other adults are keen to nurture the children and provide a safe, happy environment. Friendship, particularly with Lili, is also extremely important in this rather idyllic childhood.</li> <li>• Marcel and his siblings engage in games and escapades so typical of children. Crossing the estates on their short cut is seen as a great adventure. Marcel is proud of the fact that he is useful to the adults as a beater when they are hunting. He also has a childishly impractical imagination, best seen when he determines to go and live in the hills with Lili.</li> <li>• Childhood is shown as a period of simple innocence. The childrens’ ears have to be covered when Bouzigue regales the family with tales of his sister’s amorous activities.</li> <li>• Childhood should at all costs be preserved for as long as possible from the worries and problems of adulthood. At the end, a rather sombre Pagnol observes that life is full of such sorrows and unhappiness but adds that it is not necessary to tell children of this.</li> </ul>
5b.	<p><b>Le Château de ma mère – Marcel Pagnol</b></p> <p>The novel is built around the premise that, as town-dwellers, the Pagnol family should get away as often as possible into the hills. The importance to them of the countryside of Provence is shown in several ways by the author.</p> <ul style="list-style-type: none"> <li>• Throughout the story there are many, often lyrical, descriptions of the landscape. These are full of appropriate vocabulary, some of which illustrate features typical only of the local area. The most poignant aspect of Lili’s death in the trenches of northern France is that he fell amongst plants whose names he did not know. These descriptions underline the importance of the hills above Marseille.</li> <li>• The adults all see the excursions to the countryside as extremely beneficial. The father and uncle consider it ideal for hunting and the father, a teacher, sees its educational value and potential. Marcel’s mother emphasises the health benefits of the air to be enjoyed in the countryside. The children love to escape to the hills for all the opportunities for excitement and adventure they offer.</li> <li>• Marcel’s mother is shown throughout to be an extremely shy and timorous person. It is an indication of the importance she sees in getting away to the hills for her family that she is able to overcome her timidity to achieve this. She manages to persuade the headmaster’s wife to have Marcel’s father’s timetable drawn up in such a way that the family can spend longer weekends in the countryside. She is full of foreboding about crossing the estates but she overcomes her fears</li> </ul>

	<p>to ensure that the family has a quicker, less arduous trip each week to their country cottage.</p> <ul style="list-style-type: none"> <li>• A deep and lasting friendship grows between Marcel and Lili. Part of the latter’s attraction is that, although he is uneducated in a conventional sense, he knows everything about his surroundings. He is described as a sort of spirit of the hills and this makes him most important in the family’s eyes and particularly to Marcel.</li> </ul>
6a.	<p><b>Le Gone du Chaâba – Azouz Begag</b></p> <p>In <i>Le Gone du Chaâba</i> we follow a young boy through his formative years. Azouz certainly has an unusual childhood which is at times difficult.</p> <ul style="list-style-type: none"> <li>• From a material point of view, Azouz’s early life is definitely harsh. He lives in a shanty town with few amenities, a lack of hygiene and extremely poor surroundings. However, he is not unhappy, even when scavenging on a rubbish tip or working in a market. Alongside the squalor, there is a feeling of warmth and solidarity which gives the young boy a stable sense of belonging.</li> <li>• Azouz also has the support of caring parents. His father is strict but wants his son to do well and not to have the same sort of life as himself. His mother is a source of comfort in times of difficulty, such as when Azouz has to undergo circumcision.</li> <li>• The main problems arise when Azouz is at school and wants to emulate the French members of the class. His determination to learn and become integrated leads him into conflict with his Arab friends who see him as a traitor. This alienation is intensified when he is put under pressure to let them copy his work but he refuses. This is all quite difficult for a person of his age to handle.</li> <li>• Azouz inadvertently causes the beginning of the break-up of the Chaâba during the police raid and this brings more animosity from members of his own community. Once the family moves to a modern flat, Azouz is more at home with a contemporary French way of life but this causes a certain rift with his parents. Azouz thus has a mixed but far from easy upbringing.</li> </ul>
6b.	<p><b>Le Gone du Chaâba – Azouz Begag</b></p> <p>Since the book concerns the life of a young man, school experiences and education in general are likely to play a significant part. Attitudes to education vary.</p> <ul style="list-style-type: none"> <li>• Education is important for some. Bouzid, the father of the family and leader of the Chaâba community, is largely illiterate and struggles to cope in French society. However, even he sees the value of education as a means for advancement for his children and is keen for them to do well. Azouz himself soon realises that an education is the only way to prosper in society.</li> <li>• This belief in education is not shared by some of the Arab boys. They are hostile to their teacher who is in turn impatient and prejudiced with them. These boys tend to skulk at the back of the classroom and view Azouz’s efforts to do well as a betrayal of their race. They see no value in education.</li> <li>• Success in education is seen to depend mostly on the relationship between the teacher and pupils. This is demonstrated by the three very different teachers Azouz encounters in the schools he attends. The worst example is Mme Valard who takes an instant dislike to Azouz and thwarts</li> </ul>

	<p>his efforts to progress. This is education at its worst.</p> <ul style="list-style-type: none"> <li>• It is in his third school that Azouz really flourishes and this is down to an understanding teacher. Here, M Loubon builds up his confidence and pride. He delights in teaching Azouz about his birthright and shows respect for his identity. It is in this way that education is shown to be a route into successful integration in a multicultural society.</li> </ul>
7a.	<p><b>Les Mains sales – Jean-Paul Sartre</b></p> <p>Although <i>Les Mains Sales</i> has political and philosophical significance, it is also an expertly constructed and exciting play because of the varied style adopted by Sartre.</p> <ul style="list-style-type: none"> <li>• The structure of the play may at first seem unconventional, for it is divided into seven tableaux. The number is perhaps unusual but the tableaux are merely the equivalent of short acts which are in turn divided into scenes. In the traditional way, the latter signify entrances and exits of characters. Theatre-goers and readers will thus be familiar with the format of the play.</li> <li>• A striking feature is that the story is told with the help of a flashback. The first and last tableaux are set in the present and the rest in the past. The first tableau, while it reveals that Hoederer has been killed, does not show how or in what circumstances. It thus gives more questions than answers and the spectator or reader is keen to have the truth exposed. The final tableau brings a dramatic resolution.</li> <li>• Sartre is very skilled in creating suspense and tension. Several times during the action the level of suspense is raised and then defused, sometimes by dramatic occurrences, such as the explosion of the bomb. Spectators are kept on the edge of their seats. Tension reaches its height in the last tableau and is created by a variety of devices, such as the ticking clock, car headlights moving closer and the sound of the assassins on the stairs.</li> <li>• The dialogue is written in modern, colloquial French and is appropriate to the characters. In some situations, such as when there is banter between Hugo and Jessica or in the exchanges with Slick and Georges, the dialogue consists of swift-moving, single sentences. In more serious passages, for example when Hugo and Hoederer are discussing politics and their respective outlooks on life in general, it is more measured and the characters are given lengthier speeches.</li> </ul>
7b.	<p><b>Les Mains sales – Jean-Paul Sartre</b></p> <p>Hoederer is drawn sympathetically as a warm human being. As a politician he is shrewd and practical.</p> <ul style="list-style-type: none"> <li>• Hoederer understands perfectly the political situation in which Illyria finds itself in at the end of the war. He does not have the fanaticism of Louis, the leader of another faction within the Communist party. Hoederer is tolerant of human beings but nevertheless is ruthless in his ideas on how to gain and retain power.</li> <li>• Above all, Hoederer is a pragmatist and is a complete opposite to Hugo, the idealist. Hoederer believes that the ends justify the means and is not afraid to compromise or to engage in dirty tricks.</li> <li>• Hoederer is a skilful negotiator. This is best seen in the fourth tableau in which he meets le Prince</li> </ul>

and Karsky, the leaders of different political groups. He allows them to lead the discussion but, aware that he holds the trump cards, waits to impose his own conditions on a take it or leave it basis. He knows that, in spite of their bluster, they cannot afford not to accept his proposals for the division of power.

- Hoederer's political stature follows him even after his death. Because of a change in the party line, it must be seen that Hoederer died, not because of his political principles but as the result of a crime of passion. Hugo refuses to go along with this because he believes he owes it to Hoederer's memory both as a man and as a politician.

8a.

**Les petits enfants du siècle – Christiane Rochefort**

It is true that the book is very much a product of its age but nevertheless it treats themes and has characters of universal appeal.

- The book covers the period immediately after the war when France was in need of wholesale reconstruction, both of its population and its infrastructure. This led to a policy of building quickly soulless housing estates and one of encouraging large families. This was a unique period and it could be said that the circumstances are no longer relevant.
- The book is also much concerned with the rampant materialism which grew from postwar prosperity. In its most extreme form this caused people to see having children as a means of gaining possessions. This again might be considered an attitude from a bygone age.
- Other features, however, make the book relevant at any time. The characters are fascinating and credible. Josyane's detached, ironic narration of the story provides humour and food for thought. The father and Patrick are perhaps caricatures but they remain interesting. A nice contrast is drawn with the LeFranc family. Many of the characters thus remain of universal appeal.
- Themes treated in the book also remain of interest to the reader. These include the role of women in society, the effects of unplanned urban living, the pitfalls of a consumer society and gender inequalities.

8b.	<p><b>Les petits enfants du siècle – Christiane Rochefort</b></p> <p>The reader gets to know the parents largely through what Josyane says of them and she is perhaps a little biased. Nevertheless, enough is known of them for the reader to have a range of reactions to them.</p> <ul style="list-style-type: none"> <li>• At first, a degree of sympathy may be felt for the mother who is portrayed as little more than a machine for producing babies. She has a large family including a sickly and a retarded child and has suffered the loss of several others. Sympathy may quickly be tempered, however, when we learn that she offloads responsibility for the childrens’ upbringing and for the general running of the household onto Josyane.</li> <li>• It is soon apparent, however, that she enthusiastically shares the love of materialism espoused by other mothers who see their offspring merely as a way to acquire possessions and gadgets. Contempt is the most likely reaction to such an attitude. This reaches its height when she bemoans the fact that stillbirths have deprived her of more material goods.</li> <li>• The reader is likely to have a negative view of the father from the beginning. His slovenly behaviour, his misogyny and chauvinism are hardly endearing. The only thing about him which can possibly be admired is the fact that he does work in a humdrum factory job.</li> <li>• The father’s antics over such things as discussing and polishing his newly-acquired car may be the source of some humour but a reader is likely to laugh at him, rather than with him. At all times he will probably be considered a pathetic, inept individual. He does not take parental duties at all seriously for which he will no doubt be criticised.</li> </ul>
9a.	<p><b>Le Tartuffe - Molière</b></p> <p><i>Le Tartuffe</i> was billed as a comedy but it treats several serious themes which might be thought to detract from its purely funny side. It is likely to amuse more when seen on stage than when read.</p> <ul style="list-style-type: none"> <li>• Themes such as religious hypocrisy, blind infatuation and the undermining of the integrity of a household are not immediately comic. Some sections of the play involve long speeches which discuss the themes which have been mentioned and such parts are not at all light-hearted. For example, Cléante delivers fairly sober thoughts when he tries to persuade Orgon that he is becoming a laughing-stock.</li> <li>• There is also a certain amount of potential tragedy in the play. Orgon’s gullibility almost causes him to lose his home and his wife’s virtue is severely tested. His children’s happiness is also put at risk by his infatuation with Tartuffe. Only the king’s intervention prevents these unfortunate outcomes from happening.</li> <li>• Nevertheless, there is much comedy in the play and Molière believed that the best way to get his message across was to entertain his audience. Mme Pernelle is a pure figure of fun, Orgon’s lack of foresight makes him a ridiculous figure and Dorine is full of quick-fire wit and repartee.</li> <li>• Visual humour also plays a great part. Having Orgon hiding under the table is the only way to expose Tartuffe’s treachery. On another occasion Dorine rushes around the stage trying to reconcile the two young lovers. There is thus a mixture of the serious and the comic in this play.</li> </ul>



9b.	<p><b>Le Tartuffe - Molière</b></p> <p>Dorine is very definitely a member of a long line of Molière’s servants who are full of common sense and shrewd wit. She has a great deal of importance in the play which is shown in various ways.</p> <ul style="list-style-type: none"> <li>• Dorine is the mouthpiece for much of Molière’s sensible message. For example, she expresses more than any other character the conviction that love should be the basis of true marriage and not some convenient arrangement to satisfy a parent.</li> <li>• This servant is very much part of the group of people who try to convince Orgon of his blind, misplaced belief in Tartuffe. She expresses her dismay at his behaviour in a most forthright way. She thus demonstrates that even a lowly servant can see how the arch hypocrite is having a detrimental effect on the household of which she is a part.</li> <li>• Dorine also serves to illustrate the character of others. As well as shedding light on Orgon’s gullibility, she brings out the rather immature nature of the two young lovers. She describes Tartuffe’s hypocritical behaviour with great clarity. His feigned prudery is demonstrated when he tells her to cover her bosom.</li> <li>• Dorine also has an important role to play in the plot, such as it is. She reconciles Mariane and Valère and is party to the subterfuge in hiding Orgon under the table in a bid to expose Tartuffe. Dorine is responsible for some of the humour in the play for she expresses much of the wit and repartee which figure in it.</li> </ul>
10a.	<p><b>L’Étranger – Albert Camus</b></p> <p>Meursault is the focus of virtually all the attention in this book but this is not to say that others who figure in it are unnecessary and unimportant.</p> <ul style="list-style-type: none"> <li>• The central feature of the book is the fact that Meursault is an outsider in society. To show this, it is essential to have an array of characters whose attitudes and concepts Meursault does not share. Amongst the people who demonstrate Meursault’s unconventionality and alienation from the rest of society are those who represent justice and <i>l’aumônier</i>. Thus, they cannot be described as superfluous.</li> <li>• Some characters are needed to further the plot. Such people include Raymond, Masson and the group of Arabs they clash with, one of whom Meursault eventually shoots. Raymond is the somewhat louche figure who embroils Meursault in his dispute with the Arabs and it is at Masson’s house that they gather at lunchtime on the fateful day of the shooting.</li> <li>• Camus is at pains to point out that Meursault is not a complete loner and that he can enjoy the company and friendship of others. Emmanuel is a colleague from work who lends him a black tie and a mourning armband for the funeral and with whom Meursault has fun jumping on the back of lorries during their lunch break. Céleste is the owner of the restaurant where Meursault regularly eats and who describes himself as a friend. Several of these people try to defend Meursault in court but they are inarticulate and their testimony is ineffective. This forms part of</li> </ul>

	<p>the indictment of justice in the book.</p> <ul style="list-style-type: none"> <li>• Salamano also tries to defend Meursault unsuccessfully. He is perhaps the most intriguing, enigmatic person in the book. Speculation about the reason for his inclusion provides a lot of interest. Salamano abuses his dog terribly and yet he is mortified when he loses the animal. The dog obviously represents something which we take for granted and misuse but which causes heartache when we lose it. Could this be life itself? Readers will have their own interpretation.</li> </ul> <p>Candidates may well come up with consideration of minor characters other than those mentioned. Anyone other than Meursault and Marie is legitimate for analysis.</p>
10b.	<p><b>L'Étranger – Albert Camus</b></p> <p>It is obvious that Camus sets great store by descriptions of Meursault's reactions to his mother's death and her funeral because he begins the novel with a striking announcement of the death and because he devotes many pages to the death and funeral at the beginning of the book. He includes many details some of which appear to be insignificant.</p> <ul style="list-style-type: none"> <li>• The first intention seems to be to depict a callous, unemotional individual, if judged by conventional values. Meursault seems rather irritated by the fact that his mother has died. He is embarrassed to have to get time off work, he does not appear to have had much contact with his mother and he does not know her age.</li> <li>• It is important for the development of Meursault's character to establish this initial antipathy towards him. He first strikes the reader as unresponsive, puzzling, even repellent. As we get to know him, however, we realise that his principal characteristic is one of complete sincerity. By stripping away the sentimentality of conventional attitudes, Camus makes us realise that Meursault is incapable of sham and is indifferent to social conformity. This is the essence of his character.</li> <li>• On the bus journey to the retirement home and on the day of the funeral itself, Meursault is inconvenienced by a stifling powerful sun. On the day after the funeral, however, he enjoys the pleasant nature of a sunny day on the beach and in the sea with Marie. This, therefore, establishes an important theme of the book which is visited later on. It shows an ambivalent attitude to the effects of the sun which will reach its height on the day of the murder.</li> <li>• The insignificant nature of the detail has already been noted. These details include smoking and drinking white coffee at the wake. All these details are brought up later in the trial by the prosecution who try to portray Meursault as a callous, thoughtless individual. The actual murder of the Arab is given less prominence. This forms an important part of Camus' thesis that Meursault is condemned, not for what he does but for what he is. This forms part of his criticism of traditional justice, as it is practised. It thus becomes obvious why Camus included this material in the beginning of his novel.</li> </ul>
11a.	<p><b>No et Moi – Delphine de Vigan</b></p> <p>Lou is a shy but clever girl and she is apprehensive about completing any exposé to be delivered to the class. Furthermore, M. Marin warns her that her chosen subject is both difficult and potentially</p>

dangerous. However, she perseveres and this in itself is no doubt a source of satisfaction for her.

- Lou might regret that her research leads her into contact with a sordid world of homelessness, alcoholism, drug-addiction and many associated problems. However, this experience brings her greater maturity and understanding of the world, something she is unlikely to regret.
- Above all, Lou’s study of homelessness brings her into contact with No. She might regret that this acquaintance ends ultimately in failure, since No abandons her at the end, just as Lou thinks they are about to embark on a new life together. On the other hand, it does bring to Lou, a girl who hitherto had enjoyed few relationships with others, a deep friendship with someone with an entirely different personality, something not to be regretted.
- Lou will not regret that her dealings with No bring her closer to Lucas for the three come to form a solid, triangular relationship. She had always been attracted to Lucas but had been too timid to pursue the relationship. This is remedied through her relationship with No, a direct result of her decision to study homelessness.
- Lou will certainly not regret the fact that indirectly her school project improves her damaged relationship with her mother. The latter becomes severely depressed after the death of her second child. It is only the arrival of No which begins to lift Mme Bertignac out of her depression and this in turn brings a revival of her maternal feelings for Lou.

11b. **No et Moi – Delphine de Vigan**

Lou persuades her parents to allow No to stay with them as a member of the family and the time she spends with them forms an important element in the overall novel.

- The period spent with the Bertignac family is a crucial part of the plot. For a while all goes well but eventually No is unable to conform with the father’s rules and has to leave. This leads eventually to the dénouement of the novel.
- Lou has a rather unpredictable relationship with No and this is exemplified in this section of the book. At first the arrangement works well but much to Lou’s consternation No eventually returns to her former ways and habits. What seemed like a promising, more stable relationship is again put at risk. The episode gives the reader insight into the personality of both of the principal characters.
- What happens in the Bertignac household forms part of a rather pessimistic thesis inherent in the novel that those who have been homeless for some while can never adapt to a more conventional way of life and must inevitably resume their former precarious and unfulfilled existence.
- On a more positive note, this episode contributes to the sub-theme of depression which is dealt with in the story of Lou’s mother. No’s presence in their home gives Mme Bertignac a new sense of purpose and slowly she manages to pull herself out of her deep depressive state. This in turn leads to an improvement in her relationship with her own daughter. None of this would have happened if No had not been part of Lou’s family for a short while.

12a. **Thérèse Desqueyroux – François Mauriac**

The day of the forest fire brings a major turning point in Thérèse's recollections of what happened and gives insight into some important elements of the book.

- As in the rest of the book, the narrative jumps around in time between Thérèse journeying back home and to Bernard after the acquittal and her recollections of the past. As the train nears Saint-Clair, she realises that it is time to face her actions and wonders what explanation she can give to Bernard. The narration of the past then switches immediately to the day of the fire. The reader is thus informed that a crucial point has been reached.
- This day is most important for the plot for it was on this day that the slow poisoning of Bernard started or was allowed to start. The account of exactly what happened helps the reader to understand what is a complex case of possible attempted murder. It also helps to apportion blame or feel sympathy for the central figures.
- It is stressed throughout the book that the society in which Bernard and Thérèse move is a materialist one which sets great store by the possession of land and that wealth in the region is based on vines and pines. Great general anxiety is felt at the prospect of a fire threatening the local forest and this underlines the preoccupation of the community. There is intense debate on whether a warning bell should be tolled. It is noteworthy that Thérèse, who is said to have a love of pines in her blood, shares the apprehension of fire.
- Reactions here of the two principal characters help the reader to understand their personality and their actions. Bernard is so distracted by the possibility of a damaging fire reaching his lands that he absent-mindedly takes an overdose of his medicine which contains arsenic. Thérèse is aware of what has happened but does nothing to inform Bernard or the doctor who comes to treat him. It is as if the act grows within her without her knowledge and she rationalises her failure to inform them of the mistake. The day of the fire is thus a key occasion in the central situation.

12b.

**Thérèse Desqueyroux – François Mauriac**

Jean Azévédo plays a crucial part in the sub-plot involving Anne but he is also instrumental in our understanding of Thérèse's complex character and in the description of society.

- Azévédo is essential to the depiction of a prejudiced, discriminatory society represented mostly by Bernard. When Anne falls in love with him her family is appalled, for he is a totally unsuitable match. He is a foreign Jew and is rather sickly. Any indication of Anne's involvement with him will adversely affect her chances of securing the marriage they want to arrange for her. His role in demonstrating the priorities of this society is thus very great.
- Azévédo also has an important role in bringing out elements of Thérèse's character. Because her own marriage has proved to be very unsatisfactory, she is consumed with jealousy when Anne announces her own happiness. Thérèse determines, therefore, not to intercede with the family on Anne's behalf.
- Thérèse meets Azévédo and is initially impressed by him, another indication of her antipathy towards Bernard. The tragedy of Anne's unrequited love is made even more stark when he informs Thérèse and the reader that he was not serious in his relationship with Anne. He is thus

	<p>part of a rather cynical view of human relationships which pervades the novel.</p> <ul style="list-style-type: none"> <li>• Azévédo in addition serves to stress the isolated nature of the area in which Thérèse’s story is set. He is a more sophisticated outsider who despises Anne’s narrow world. Thérèse later realises that he himself is a shallower person than he seems on first acquaintance. Azévédo is quite a key figure in this psychological drama.</li> </ul>
13a.	<p><b>Une si longue lettre – Mariama Bâ</b></p> <p>The role of tradition in the changing society of Senegal is a theme which is given considerable treatment in the book. The attitudes of the writer of the long letter and of its recipient are of vital importance in the consideration of this theme.</p> <ul style="list-style-type: none"> <li>• Ramatoulaye is respectful of certain traditions. For example, she accepts the period of mourning after the death of her husband. Having been brought up in muslim traditions, she adheres to Islam and has respect for her religion and for the Coran. She also takes pleasure and pride in running a good household and this strikes a balance between the traditional concept of a woman’s role and an aspiration for a new, fulfilled life.</li> <li>• There are certain things, however, which Ramatoulaye will not accept. She revolts against the idea of polygamy and will not accept that she needs to remarry on the death of her husband. She also believes that women should have a profession and greater independence. In bringing up her own children, she instils in them an idea of liberty.</li> <li>• Aïssatou is different. By marrying Mawdo Bâ, she defies his scandalised family and the system of castes, since she is from a lower section of society. She believes that, against convention, she has contracted an equal marriage based on love and respect and not on what are seen as the traditional advantages of an arranged marriage.</li> <li>• When the marriage fails because of the problem of polygamy, Aïssatou has a completely unambiguous reaction. She utterly refuses to accept the position of co-épouse. She leaves her husband and with her four sons forges a new life overseas. She educates herself more and becomes a successful professional woman.</li> </ul>
13b.	<p><b>Une si longue lettre – Mariama Bâ</b></p> <p>In the society of Senegal which is shown to be in a period of great transition the roles of men and women are also seen to be changing.</p> <ul style="list-style-type: none"> <li>• Hitherto, men have certainly been in a position of control. They have routinely enjoyed the advantages of polygamy. They have also monopolised jobs in the professions and women have been expected to remain at home to run the household.</li> <li>• Women are shown to be rebelling against the status quo. Both Ramatoulaye and Aïssatou are better educated than their predecessors and take on successful careers. The girls in the next generation demand and receive even greater freedom and equality.</li> <li>• Ramatoulaye and Aïssatou also rebel against restrictions placed on them by religion and particularly the system of polygamy. They are helping to forge a society in which such a system</li> </ul>

	<p>does not exist. Descriptions of their own children’s situation give an opportunity to portray a modern couple in which the partners are equal. It could be argued that Aïssatou does not continue to contribute to the change in society since she leaves Senegal to lead a life elsewhere.</p> <ul style="list-style-type: none"> <li>• Not all women, however, are shown to be contributing to the new order. Some are content to follow the dictates of the old order, particularly when it brings them personal advantages. Mawdo’s mother schemes to destroy her son’s marriage. To this end, she schools la petite Nabou to replace Aïssatou as a co-épouse and her son gives in to her blackmail. Binetou’s mother does the same in introducing her daughter as Modou’s second wife.</li> </ul>
14a.	<p><b>Un Sac de billes – Joseph Joffo</b></p> <p>On the face of it, <i>Le Sac de billes</i> has a happy ending. However, on closer inspection the happiness is tempered.</p> <ul style="list-style-type: none"> <li>• Both for the Joffo boys and for the country as a whole, the future looks rosy. The boys have survived and are returning to Paris to be reunited with their family, most of whom have also made it through the dark years of the Occupation. The Germans have left France and the Resistance is now in charge. However, rather unseemly reprisals have started, Mancelier is only saved by Jo’s intervention. The family’s joy is not complete for the father has perished in a concentration camp.</li> <li>• Jo has matured, he has shown himself capable of working independently and of living on his wits. The boys seem to have grown a little apart for they return separately to Paris. Jo is more grown up but he has only managed to survive by learning subterfuge and deceit.</li> <li>• Jo’s great regret at the end is that he has lost something very precious – his childhood. At the beginning, he was a boy playing marbles and getting into playful mischief. Had it not been for the past few years, he would have continued to enjoy such a life, free of adult cares. The loss of childhood and innocence is a very important theme of the book and something which causes Jo great heartache. This feeling prevents the ending being entirely happy.</li> <li>• In the midst of general relief and rejoicing, Jo feels a certain foreboding. He believes the evil could well reappear at a future date. Because of this, he keeps his rucksack in the attic, ready for a swift departure. He hopes he will never have to send his own children off with the same warning lesson given to him by his father. Such anxiety takes the edge off a potentially happy conclusion.</li> </ul>
14b.	<p><b>Un Sac de billes – Joseph Joffo</b></p> <p>This episode takes place quite early on in the boys’ journeys to survive and is important in several ways. The people they meet and the fact that they complete the journey successfully help us appreciate several themes of the book.</p> <ul style="list-style-type: none"> <li>• Within the plot, this is the first time that the boys have been exposed to real danger and the incident shows in reality the warnings the father had given them on departure. What happens to the elderly Jewish lady who had given them lemonade demonstrates exactly how great a risk they run.</li> <li>• The journey and particularly what happens on arrival in Dax gives us insight into the characters of the two boys at this stage. Jo is still very much a little boy who does not fully understand the fate</li> </ul>

	<p>of the elderly lady and sees the crossing of the demarcation line as a game. Maurice is already resourceful as he gains money by helping others to get across the line. The picture drawn of the division between the two zones and the need to cross into the somewhat safer area for vulnerable people is an important part of the picture of France during the Occupation given in the book.</p> <ul style="list-style-type: none"> <li>• It is a vital feature of the book that the boys encounter both those who would do them harm and those who help them, often at considerable risk to themselves. In this episode they come across the first example of the latter in the shape of the priest who protects them and also of the Germans who are intent on exposing them.</li> <li>• It is also definitely shown in the novel that the Joffo boys' eventual survival is due to several factors, one of which is pure chance. Luck plays an undeniable role here. Fortunately, they are in the same compartment as the priest who is willing to help them using deceit. It is also fortuitous that the German guards believe that the boys are with the priest and do not demand further proof.</li> </ul>
15a.	<p><b>Au revoir les enfants – Louis Malle</b></p> <p>The theme of intolerance is obvious throughout the film and is shown through the characters and situations which arise.</p> <ul style="list-style-type: none"> <li>• The most obvious intolerance is that of the occupying Germans against the Jews. This is the basis of the whole film and causes Jean to have to leave his family and hide in a Catholic school. His eventual discovery by the Gestapo leads to the tragic ending.</li> <li>• Intolerance towards the Jews is shown in less dramatic touches. People of this faith are not allowed in the public baths, although a person wearing a yellow star flouts this rule on the day the boys attend the baths. Harrassment of the Jews by the Milice is shown in the restaurant scene.</li> <li>• The sad outcome is to some extent brought about by the intolerance of the hardline Catholic Père Jean who denounces in a sermon to parents the arrogance and selfishness of the rich. He will not compromise with Jean, denying him the right to take part in Catholic ritual, thus underlining his difference. Above all, he will not tolerate transgression by Joseph whom he dismisses and this brings about the betrayal of the Jewish boys.</li> <li>• Intolerance is also exemplified by the members of the school. Intolerant of someone different, they bully Jean, thus adding to his misery. They are impatient with someone who is socially and physically inferior in the person of Joseph. This causes resentment and he has no qualms about committing the act of betrayal when dismissed from the school.</li> </ul>
15b.	<p><b>Au revoir les enfants – Louis Malle</b></p> <p>The story of <i>Au revoir les enfants</i> is played out against the drab, difficult and oppressive atmosphere of the Occupation and this is expertly captured by Malle in several ways.</p> <ul style="list-style-type: none"> <li>• Malle makes it immediately obvious that the Germans are in control. Signs are written in German and announcements in the opening sequences at the station are made in the same language. In the restaurant, the excesses of the Milice are curbed by the German soldiers who want to enjoy a</li> </ul>

meal and order the French police to leave. The latter have to comply. The school authorities are powerless when the Gestapo arrive towards the end of the film.

- Many scenes are shot in semi-darkness and drab black and white. This gives a feeling of what life was like during the war. The camera sometimes focusses in close-up on the faces to give a sensation of sadness, fear and incomprehension. The voice-over at the end adds dramatic effect to the poignant ending.
- When the schoolchildren are outside, they are confronted with the reality of war. They witness the persecution of the Jews at the baths and in the restaurant. Features of life outside, such as the black market and collaboration are explored through the figure of Joseph. The material advantages of collaborating are subtly suggested by showing a much better dressed Joseph enjoying a more comfortable life after his betrayal of the Jewish boys.
- Within the school, the children are to some extent sheltered and protected but difficulties of life during the Occupation are suggested in many deft touches. The food prepared in the kitchen is extremely basic and the children have to be given supplements in the shape of vitamin biscuits. There are power cuts, sirens go off and lessons are given in basement shelters. There is no heating, teachers give their lessons wearing overcoats. These glimpses of conditions build up a picture of the penury and hardships which existed during the war.

16a.

### **Chocolat – Claire Denis**

Aimée Dalens is the wife of an area colonial governor in Cameroon when it was still under French rule and is the mother of France, the girl who returns as an adult to the land where she grew up.

- The mother and daughter relationship is quite key in this film and Aimée has an obvious role to play in this. The relationship is interesting particularly since France is an only child in a foreign land and mother and daughter are left alone when Marc Dalens goes off on a tour of his district. Their closeness is emphasised at times of anxiety, for example, when a hyena is at large near the home. The loneliness of a wife in this situation is also explored.
- As the wife of a district governor, Aimée is very much part of the study of colonialism which is a crucial feature of this film. She is a pleasant character who treats the Africans well but the hierarchical situation of mistress and subjects is always maintained. She acts as a contrast to the less endearing colonials who arrive with the plane which makes a forced landing and her demeanor underlines their boorishness.
- Aimée has a key role in the simmering tension which exists between her, as mistress of the house, and Protée, the African houseboy. This reaches its height when Marc Dalens is away and when Aimée is dressing for the evening.
- Aimée has a role in the plot for she is the centre of the antagonism which arises between Luc and Protée. This leads to the banishment of the latter from the house in the running of which he has hitherto played a leading part.



<p>16b.</p>	<p><b>Chocolat – Claire Denis</b></p> <p>Many contrasts can be discerned in this film and these contrasts are effectively created by the director.</p> <ul style="list-style-type: none"> <li>• The juxtaposition of the past and present through the flashback technique gives a good idea of the development of Cameroon. The glimpses of the modern country at the beginning and the end are very short but they are sufficient to show the contrast between an emerging society and the rather backward nation of colonial times.</li> <li>• Several contrasts are alluded to in the excursion into the past which makes up the majority of the film. One of the most evident is that which exists in the lifestyles of the natives and the European settlers. The disparity between the insensitive arrogance of the group of plane crash colonial survivors and the solemn activities of their locals is allowed to speak for itself and is all the more potent for its understatement.</li> <li>• In a short but significant episode Marc Dalens explains the evasive nature of the horizon to his daughter. The horizon serves as a constant reminder of boundaries and limits. The film explores the contrasts between black and white, rich and poor, the child and the adult.</li> <li>• Another symbol of contrast is in the primitive, outdoor shower which Protée has to use. He enjoys a seemingly privileged position within the house but this has its definite limits and he is forced to wash outside, keeping him in his inferior place. This exemplifies the contrast between the masters and their subjects.</li> </ul>
<p>17a.</p>	<p><b>Cléo de 5 à 7 – Agnès Varda</b></p> <p>Angèle is a personal assistant and confidante to Cléo in the early stages of the film. As Cléo progresses on her journey to greater awareness Angèle fades from view but she has an important role to play in the first half of the film.</p> <ul style="list-style-type: none"> <li>• Angèle has an important role in the depiction of sixties Paris. She accompanies Cléo around the city in a taxi and on foot making a visit to a café and a hat shop. We also see her with Cléo in the latter's flat. At this stage, Paris is seen as a centre of superficiality and show.</li> <li>• Angèle tends to indulge Cléo and to tell her what she wants to hear and this affects the young woman's character. Angèle is important in bringing out the insecurity and narcissism which are the major features of Cléo's personality at the beginning of the film. It is important to establish this side of her character in order to reveal how she matures later in the proceedings.</li> <li>• The scene in the hat shop with Angèle is particularly revealing. She is here a sort of mother-figure to Cléo but she is also indulgent. In Angèle's company Cléo takes pleasure in trying on hats and being praised for how she looks. At this juncture Angèle's role is to establish Cléo's character and to illustrate her major traits.</li> <li>• It is also suggested that Angèle is a possible source of Cléo's insecurity and her reliance on superstition. She mentions things which are unlucky and things which should not be done if one does not want to tempt fate. The personal assistant thus helps to explain why Cléo is as she is initially.</li> </ul>

17b.	<p><b>Cléo de 5 à 7 – Agnès Varda</b></p> <p>In the slightly less than two hours in which we see Cléo it is important that she is seen to mature and change and so it is unlikely that this judgement is valid for the whole duration of the film.</p> <ul style="list-style-type: none"> <li>• Certainly, at the beginning Cléo can be classed as rather childish and she is spoilt. As the film opens, Cléo harbours immature forebodings about her health and the future. The fortune-teller treats her as a somewhat indulged young woman.</li> <li>• The early Cléo, a pop-singer, is portrayed as a shallow product of her age. She believes that, as long as she is beautiful, she is alive. Like an egocentric child, she revels in being the centre of attention. In the café and in the hat shop there is an insistence on the mirrors in which Cléo likes to look at herself, the hallmark of a spoilt child. She thrives on being praised and sulks when she does not get the attention which she thinks she deserves.</li> <li>• Slowly a new Cléo emerges and so this description becomes less appropriate. In the café she begins to seek attention less and is more intent on observing others. Back in the flat she takes off a wig, symbolising a move to get rid of an identity linked to playing roles to attract the attention and approval of others. It can be said that Cléo is now shedding the attributes of a spoilt child.</li> <li>• Under the influence of Dorothée, and more particularly, of Antoine, Cléo achieves greater self-awareness, not the quality of a spoilt child. When she reveals her true identity to Antoine and reverts to her real name of Florence, Cléo can be said finally to have left behind her past as a spoilt child. She is no longer afraid and seems happy, especially when the doctor informs her that her illness is treatable.</li> </ul>
18a.	<p><b>Deux jours, une nuit – Jean-Pierre Dardenne, Luc Dardenne</b></p> <p>Juliette is a fairly minor character in the film but she does have a significant role to play.</p> <ul style="list-style-type: none"> <li>• Firstly, Juliette is very important for the plot. She is a good friend to Sandra and it is she who intercedes on her behalf at the beginning. It is Juliette who persuades the boss of the factory to hold a second ballot and to give them the weekend to seek support from fellow-workers. Juliette is thus responsible for setting the whole action of the film in motion.</li> <li>• The film is built around the clash between the workers and management. Juliette is firmly in the camp of the former. It is she who exposes the underhand action of the foreman, Jean-Marc, as he attempts to spread disruptive information about Sandra and any eventual outcome of a vote in her favour.</li> <li>• The other main interest is centred on those who will support Sandra in the second ballot and those who will not feel able to do so. Juliette is one of Sandra’s biggest supporters and does her best to persuade her colleagues to change their allegiance. Juliette has an important role to play in trying to alter the result of the first vote.</li> <li>• The film also sets out to show that these are very ordinary people caught up in a difficult,</li> </ul>

	<p>extraordinary situation. To further this idea, Juliette is portrayed as an unremarkable but pleasant worker and she helps to illustrate this key feature of the film.</p>
<p>18b.</p>	<p><b>Deux jours, une nuit – Jean-Pierre Dardenne, Luc Dardenne</b></p> <p>The depiction of insecurity is a theme explored in the film and takes various forms.</p> <ul style="list-style-type: none"> <li>• Firstly, there is individual insecurity which causes the depression experienced by Sandra. This has led to her taking time off work which in turn has brought about the situation of her possible dismissal. Sandra is frequently seen in an extremely fragile state. She is reliant on medication and is prone to bouts of intense pessimism and self-doubt and on one occasion attempts suicide. This makes her an unstable person.</li> <li>• This individual insecurity, however, is countered by the solidarity of the central couple’s relationship. This is almost entirely due to Manu who lends Sandra constant support and refuses to be affected by setbacks. Further solidarity is offered by those work colleagues who side with Sandra. This also helps to mitigate her insecurity.</li> <li>• Precariousness is also seen in the workplace. Workers in the factory receive low wages and can only survive because of bonus payments which are threatened if Sandra retains her job. Reliance on these bonuses cause several of her co-workers to say reluctantly that they cannot vote for Sandra. The instability of their situation means that they must think of themselves and their families first.</li> <li>• Precariousness in employment is most keenly felt by those on temporary contracts. The boss of the firm sees dismissing one such worker as a way of solving the question of Sandra’s further employment. The fact that this worker is an immigrant makes his position even more precarious. It is to Sandra’s credit that she rejects the offer.</li> </ul>
<p>19a.</p>	<p><b>Entre les murs – Laurent Cantet</b></p> <p>Much of the action of the film centres on debates and discussions which take place within the classroom. These exchanges are rarely calm and polite.</p> <ul style="list-style-type: none"> <li>• The pupils do not often manage to remain calm and polite. The conversations may start off in a measured way on such things as the merits of what they are learning or future plans but they soon descend into shouting matches with personal insults and racist comments. M.Marin struggles to control these outbursts.</li> <li>• Allegiances to football teams are taken as excuses for arguments and vituperation. The behaviour of the two girls on the school council is not at all polite. They pay little attention to what is being discussed but spend the time giggling to each other. It is this conduct which provokes a strong reaction in M.Marin.</li> <li>• The teacher, for the most part, remains calm and polite, as he struggles to maintain order in his classroom. He tries to reason with his pupils and persuade them that their arguments are baseless but with little success.</li> <li>• On one occasion, M.Marin does not live up to his own high standards of calm and politeness. This</li> </ul>

lapse in standards causes the flashpoint which brings about a breakdown in his relationship with his pupils. Incensed by the girls' behaviour in the council meeting, he angrily insults them, which causes a furious reaction in the pupils. Throughout the film, calm and politeness are not often in evidence.

19b. **Entre les murs – Laurent Cantet**

The film would be thought-provoking for anyone and particularly for those thinking of a career in teaching. Aspiring entrants to the profession may well be discouraged by what they see.

- At first, viewers may feel motivated by the challenge of working in a difficult inner-city school. They may admire the way in which M.Marin tries to educate his charges and improve their situation and their prospects. They may wish to emulate him.
- However, M.Marin's lack of success soon becomes obvious and this is likely to arouse some discouragement. One lapse in his usual calm demeanour leads to all sorts of problems for the teacher and this could strike the viewers as unfair and dispiriting.
- M.Marin spends all his time trying to maintain discipline and to keep his pupils from warring with each other, not something an aspiring teacher would want to do. Progress in education is extremely limited. One serious pupil, Wei, who is keen to do well, is hampered by language difficulties and problems with his family's status. Group and individual lack of progress would prove disheartening for one hoping to help young people.
- Very little is seen beyond the classroom. There are, however, a few scenes in the staffroom. The mood here is unlikely to provide encouragement. The overall atmosphere is one of cynicism and resignation in which teachers look forward to the end of the day and to the end of the school year. Watching this film would probably make would-be teachers at least think twice about their chosen career plan.

20a. **Intouchables – Oliver Nakache, Eric Toledano**

It is true that many unexpected things happen in this film but this is part of its charm and does not mean that it goes beyond what is believable. The film is loosely based on a true story which helps to maintain its credibility.

- The opening sequence in which police officers are duped into escorting Driss and Philippe to a hospital after a wild car chase is perhaps hard to imagine. However, Philippe's severe disability is patently obvious and, going along with Driss's story of an emergency, Philippe expertly exaggerates his physical condition and it is easy to think that the police officers would think it wise to get him medical care as quickly as possible.
- Philippe needs a huge amount of care in his disabled condition and it is a great surprise that he takes on as his carer someone like Driss, who is so obviously inexperienced and unqualified. However, it is made perfectly obvious that the other candidates for the job are so condescending that Philippe longs for someone who will not pity him and who will treat him as a human being.

One can readily accept that giving Driss a trial might help him to find the sort of helper he desperately seeks.

- A close friendship grows between the two and this is quite hard to believe since it involves two people who are so different in terms of background, culture and personality. However, they have much to learn from each other and both benefit from what the other has to offer. This makes the friendship more likely. The truth is no doubt stretched in some areas, such as Philippe selling Driss's daubings for a colossal sum, but the basic situation remains plausible.
- Some may find the eventual relationship between Philippe and Eléanore hard to imagine. However, the friendship is based on a long-standing exchange of letters and it just needs help from Driss to bring it to something more profound. This fits in well with the idea that Driss brings help to several people in his new surroundings. We also learn from the information screened at the end that in real life the two characters enjoyed a fruitful, long-lasting relationship which makes it credible in the context of the film.

Candidates may well come up with other surprising elements in the film to be analysed.

20b. **Intouchables – Oliver Nakache, Eric Toledano**

Driss is a complex character with many traits, some of them contrasting ones. The fact that he develops, largely for the better, in the course of the film suggests that his more laudable characteristics begin to dominate over his less impressive ones.

- We know from the beginning that Driss has a chequered background. He has spent time in prison and is familiar with the less seemly parts of society. Initially, he is shown as rather intolerant of the number of people he lives with and is eventually asked to leave by his aunt. Even those around him are thus more aware of his bad qualities at this stage.
- When Driss first comes into contact with Philippe his less pleasant traits are most in evidence. At the interview he is impolite and boorish. When he begins to work for Philippe, he does not take things seriously. For example, fascinated by his employer's disability, he finds it amusing to pour boiling water on his leg. In his first encounter with the neighbour who obstructs the entrance, he is violent and confrontational.
- The second meeting with the neighbour is a good indication of Driss's improved character for here he is conciliatory and tactful. As his relationship with Philippe grows, he becomes more caring, even if his methods are unorthodox. He also becomes keen to help a wider range of people with whom he comes into contact.
- Driss's most endearing moments come with his interventions with Adama and Eléanore. With the former he determines to prevent him falling in with the wrong people and even leaves Philippe's employ to devote all his energies to this end. One of Driss's greatest successes is finally to bring Philippe and Eléanore together and we know from the information given at the end that this leads to lasting happiness for them both. Driss is thus a mixture of the good and the bad and it is his more endearing qualities which gain the ascendancy.

21a. **La Haine – Mathieu Kassovitz**

An atmosphere of unpleasant hopelessness is created throughout the film and to create this the director uses a variety of methods.

- Kassowitz is keen to show that life on the estate lacks any sort of order and vitality and that the surroundings are drab, gloomy and forbidding. Shooting the film in black and white helps to suggest this. Many scenes are shot at night or in darkness and this also helps to intensify the grim life which people lead in the area.
- Contrast is also used when the trio visit the centre of Paris. Here, there is more light and the atmosphere is more positive. This serves to accentuate the dismal nature of life back in the rundown estate.
- The director wishes to demonstrate that the lives of the people who live in these surroundings are blighted by the lack of opportunity and a feeling of idle hopelessness pervades the area. The inhabitants are thus shown not going to school, having no work and indulging only in drug taking and in showing hostility to one another.
- Violence and menace are also paramount in the atmosphere created. To this end, Kassowitz uses genuine newsreel footage of riot scenes to show the violence which erupts from time to time. The gun which Vinz brandishes many times during the course of the film becomes a symbol of the violence which characterises their lives.

21b.

**La Haine – Mathieu Kassovitz**

This is said by Hubert to Vinz and the complete quotation is: « Si tu étais allé à l'école tu saurais que la haine attire la haine ». The suggestion is thus that a lack of education is the source of the negative feelings widely held by the inhabitants of the estate.

- Hubert is giving voice to the idea that violence breeds violence. Because his friend has been killed in the riots Vinz seeks retribution in an act of violence as he determines to use the gun which has come into his possession.
- The youth in the film are caught in a vicious circle of animosity. The police almost universally treat them badly and in return they are wildly antagonistic towards the police. Only a couple of police officers try to break this vicious circle by showing some understanding of the young people. This is not reciprocated.
- The same can be said of the skinheads who are seen as their natural enemies. A scene of violent confrontation with a group of skinheads only narrowly escapes ending tragically.
- It might be a little strong to contend that people in central Paris exhibit hatred for the trio of estate dwellers. The behaviour of the latter, however, reinforces negative prejudices against them and the only way found to explain their conduct is to say that they are from the banlieue. It is ironic that Hubert should articulate the idea that hatred breeds hatred for he suffers most from it in the loss of his gym and his aspirations for a better life away from where he lives.

<p>22a.</p>	<p><b>La Vie en rose – Olivier Dahan</b></p> <p>The relationship between the diminutive, fragile singer and the physically imposing champion boxer is an unlikely one but Dahan makes it one of the most important features of the film.</p> <ul style="list-style-type: none"> <li>• Dahan depicts the relationship as one of genuine attraction between the two, although there are many hindrances to their love. Edith and Marcel come to watch each other in their respective fields and activities and an intense relationship begins between the two even though they are usually far apart and Marcel has family and business commitments. Dahan suggests that Edith in particular hopes that love will transcend all. It is made to link in with her contention at the end that love is all important.</li> <li>• Throughout the film Dahan shows that Edith swings between intense emotions and nowhere is this more vividly evident than in her affair with Marcel. From the exultation of being in love she is plunged into despair when the boxer is killed in an air crash.</li> <li>• The director also explores the guilt Edith feels which adds to her sadness. She had encouraged Marcel to travel by plane so that he could be with her more quickly and for a longer length of time. Edith is exposed to a range of emotions during the film and guilt becomes one of these.</li> <li>• The boxing match shows the relationship between the two at its height. As Edith cheers Marcel on from her ringside seat she is utterly committed to his success. In the ring Marcel is aware of Edith's wholehearted support. This scene contrasts with many others because of the colour and light in which it is bathed. More sombre episodes tend to be shot in semi-darkness but here the whole sequence is shown in brightness and vibrant life. Edith's vivid red lipstick adds to the colourful scene.</li> </ul>
<p>22b.</p>	<p><b>La Vie en rose – Olivier Dahan</b></p> <p>In a biopic of this type, one would expect the central character to be the focus of attention and this is certainly the case here. People in the film other than Edith have little personality of their own and serve mostly to illustrate features of the singer's life.</p> <ul style="list-style-type: none"> <li>• Because the film covers the whole of Edith's life in a rather haphazard, episodic way, minor characters tend to feature for a short while and then fade from view when they have fulfilled their purpose of shedding light on a part of Edith's life. About the only one to be with Edith over a lengthy period is Momône.</li> <li>• All those connected with Edith's childhood are there to show her largely unhappy, difficult early years which had an effect on her in later life. Her parents see her mostly as a nuisance or at best a means of helping them subsist. Not surprisingly, she shows them little warmth. During this time the only one to show Edith affection is Titine and when the two are separated Edith is profoundly saddened.</li> <li>• Two men, Louis Leplée and Raymond Asso, are used to demonstrate Edith's rise to international stardom. Leplée sees her singing in the street and gives Edith her first break by employing her in his nightclub. He is later murdered in suspicious circumstances and so inevitably is lost from sight.</li> </ul>

	<p>Asso treats her harshly but moulds her into a star. Once having done this, he is no longer seen.</p> <ul style="list-style-type: none"> <li>• Edith is constantly surrounded by sycophants and others who are more genuinely concerned for her welfare. The uneasy relationship she has with these people is there to show her unpredictability and her irascibility. They demonstrate that Edith is often placed in an unenviable position.</li> </ul> <p>There are obviously other minor characters to which the candidates may refer in order to analyse their role.</p>
23a.	<p><b>Le Dernier Métro – François Truffaut</b></p> <p>Within the context of the Occupation, the film is dominated by Marion who has to use her considerable skills and attractive personality to cope with a variety of situations. The fact that she does so successfully means that the film could be seen as a paean of praise to her as an individual and to women in general.</p> <ul style="list-style-type: none"> <li>• The most difficult situation involves Marion’s Jewish husband Lucas who refuses to flee, preferring to hide in the basement of the theatre. It falls to Marion to support her husband and to confront the suspicions of Daxiat and the Germans. The fact that she does so effectively is testimony to her praiseworthy endeavour.</li> <li>• Secondly, Marion has to run the theatre. In a man’s world, this is no mean feat, as she is also still acting in the play. The wartime restrictions make this even more difficult. Marion’s success further enhances the depiction of an ideal woman.</li> <li>• Marion also has great physical charm. Her husband is plainly deeply in love with her. She also proves to be highly attractive to other men, notably Bernard and others who pursue her. Men could be said to be worshipping a woman and, through her, the whole of her sex.</li> <li>• The film ends on a note of triumph for the new play produced after the war but also for Marion herself. At the curtain call she is bathed in light, the centre of attention for the audience and for Lucas and Bernard with whom she shares a triangular relationship. The film heaps praise on Marion as an individual and through her on womankind in general.</li> </ul>
23b.	<p><b>Le Dernier Métro – François Truffaut</b></p> <p>In the film the French are subject to all sorts of restrictions and privations imposed by war-time occupation. There are a range of different reactions to the situation demonstrated by the characters.</p> <ul style="list-style-type: none"> <li>• The one who is in the most danger is Lucas but he refuses to flee from Paris. His reaction is one of defiance. He determines to continue to direct his theatre from his hideout in the basement.</li> <li>• Marion also demonstrates a refusal to accept the situation by continuing to run the theatre in spite of all the difficulties. Small acts of defiance are also shown by those who get round the restrictions by, for example, using the black market and by the young boy Jacquot who grows cannabis in the street.</li> <li>• The contrasting reactions of collaboration and resistance are also shown in the film through</li> </ul>



	<p>Daxiat and Bernard. Daxiat, the theatre critic, chooses to collaborate with the Germans and enjoys the rewards and the influence which this brings. Bernard, on the other hand, engages in resistance activities which involve him in difficult situations.</p> <ul style="list-style-type: none"> <li>• In order to address ‘avant tout’ in the question, candidates may consider that indeed these reactions are the main centre of interest in the film. On the other hand, they may be of the opinion that other things, such as the depiction of everyday life during the Occupation or the relationships between the principal characters, are of greater interest.</li> </ul>
24a.	<p><b>Les Choristes – Christophe Barratier</b></p> <p>The fact that music is going to be important in this film is suggested by the opening scene in which Morhange is seen conducting a prestigious orchestra in an international setting. This is borne out later in the film where music is shown to have the ability to improve people and things.</p> <ul style="list-style-type: none"> <li>• The transformation of a person by music is best seen in Morhange. His innate musical ability changes him from a morose, rebellious teenager into a musician of great talent. His career and life in general blossoms once he gains entry into the conservatoire. In this instance, music can certainly be described as triumphant.</li> <li>• The achievements of music are not in all cases as spectacular but are nevertheless important. Singing in a choir and being moderately successful give the pupils a sense of purpose and heightened self-esteem. Once they have gained these qualities, they develop enormously as people. The triumph of music is seen in the concert given for the Countess.</li> <li>• Music can affect the most unlikely of the boys. Pépinot has little natural talent but being given a modest role in the choir helps him to feel part of the general success. The only pupil that music does not appear able to influence is Mondain.</li> <li>• Music cannot bring about all these changes and improvements on its own. Clément Matthieu is the conduit through which it can work its magic. He himself is a musician of little repute and in fact he is described as a failure. However, he uses music to inspire his pupils and to help them fulfil their true potential. It is through music that he is able to transform a group of recalcitrant no-hopers into young men of great promise. Music can indeed be said to triumph.</li> </ul>
24b.	<p><b>Les Choristes – Christophe Barratier</b></p> <p>Matthieu and Rachin have been opposed for the whole film in terms of personality and outlook on life and education. It is natural that Matthieu, who has been unable to express his opinion of Rachin openly, should take his leave, on being dismissed from the school, with this comment on the head of the establishment.</p> <ul style="list-style-type: none"> <li>• The two men differ in just about every way. Matthieu tries to see the best in people and to emphasise and nurture their good qualities. Rachin, on the other hand, has a pessimistic, negative view of human nature, as is revealed by his treatment of the troubled boys in his care. The contrast between the two men is best revealed by their respective attitudes to the good and bad in people.</li> <li>• Rachin believes that the boys are naturally inclined to display bad behaviour and that their actions</li> </ul>

	<p>must be countered with a strong reaction. Misdemeanours are met with harsh punishments, such as periods of solitary confinement. If he cannot find the perpetrator of a particular act, he punishes the whole community.</p> <ul style="list-style-type: none"> <li>• It is true that Mondain is an extremely difficult and disturbed pupil but Rachin makes no attempt to find any good in him. He jumps to conclusions about his conduct and treats him in a brutal way which stokes resentment in Mondain with dire results.</li> <li>• Rachin can see no good in Matthieu's methods, especially in his use of the choir which he tries to ban. It is only when the concert given by the pupils is a great success that he attempts hypocritically to claim credit for it. Rachin's lack of humanity is eventually exposed and he is relieved of his position. Matthieu's observation about Rachin is fully justified.</li> </ul>
25a.	<p><b>Les 400 Coups - François Truffaut</b></p> <p>The two young boys, Antoine and René, feature quite a lot together in the film. They have several things in common but also some differences exist between them.</p> <ul style="list-style-type: none"> <li>• The boys are obviously of about the same age and attend the same school. Neither is enamoured of school and René, the more practised one, leads Antoine into playing truant. They both enjoy the freedom of being out of school but this leads them into trouble together. Antoine, however, suffers the most consequences.</li> <li>• Antoine goes along willingly with not being at school but it is René who tends to direct their activities, as he has been removing himself from the classroom more frequently. It is he who instructs Antoine on how to invent stories to explain his absence. The implausible tale of his mother's death, which has kept him away from school, seems to be Antoine's own concoction. Both boys seem streetwise in the capital.</li> <li>• The roots of René's and Antoine's misbehaviour seem to be similar. Both have an unsatisfactory home life and are unloved and neglected. However, René is from a more affluent background, which shows that wealth does not necessarily bring stability. Because of his relative affluence René is able to offer Antoine shelter when the latter runs away and is able to provide them with money and sustenance during their escapades together.</li> <li>• Both boys appear to care for each other. It is Antoine who gets into most trouble and is sent away to a reformatory. René is concerned about his friend and tries to visit him but he is denied admittance. Antoine and René are seen as victims of the system.</li> </ul>
25b.	<p><b>Les 400 Coups - François Truffaut</b></p> <p>The film can be considered as a study of juvenile delinquency which is depicted as a complex problem. There are many factors which lead Antoine into bad behaviour and most are outside his control.</p> <ul style="list-style-type: none"> <li>• Antoine must take some responsibility for what happens to him. He willingly takes part in poor conduct in class but this consists merely of pranks typical of boys of his age. He allows himself to be led into truancy by René for which he must take some responsibility.</li> <li>• However, other factors play a much greater role in Antoine's slide into delinquency. His education</li> </ul>

	<p>is unimaginative and repressive. Antoine tends to be singled out for punishment by the teacher. It is not really surprising that he decides not to attend school, a decision which leads him into trouble.</p> <ul style="list-style-type: none"> <li>• Antoine’s decidedly unsatisfactory home life also plays a significant part in his fall from grace. He is badly treated, neglected and unloved by his mother and, to a lesser extent, by his stepfather. Neither parent wants to bother with him. From the interview with the psychologist late in the film it becomes apparent that this feeling of being unwanted is very deep-seated for we learn that his mother had wanted an abortion when pregnant with Antoine, a fact known to her son. It is not surprising that Antoine drifts into poor behaviour.</li> <li>• Whilst he does not take much persuasion, Antoine is led into truancy and then into delinquent acts, such as the stealing of the typewriter, by René. The latter can, therefore, be regarded as a bad influence on his more gullible friend. To some extent Antoine can be blamed for his misdemeanours but outside factors represent a greater cause of his aberrant behaviour.</li> </ul>
26a	<p><b>Un long dimanche de fiançailles – Jean-Pierre Jeunet</b></p> <p>The film is set during a dreadful conflict and its aftermath and, therefore, it is unlikely to be consistently funny. However, Jeunet does manage to weave some comic elements into the horrors of war which often have the effect of providing a little light relief.</p> <ul style="list-style-type: none"> <li>• There is little about the actual waging of the war which can be classed as humorous. War brings death and destruction and shatters lives, which is all very serious. However, there is a satirical element to the war and this could be seen as a form of humour. The satire is directed at the leaders whose incompetence and selfish maliciousness are held up to ridicule.</li> <li>• Rather idyllic scenes of Mathilde’s home area in Brittany provide a stark contrast to the experiences of the men in the trenches. Gentle humour might be considered to be present in the depiction of Mathilde’s and Manech’s young love and of the characters of the aunt and uncle. The local postman brings serious news of Mathilde’s search but his often chaotic arrival on his bicycle is usually a source of fun.</li> <li>• In parallel with Mathilde’s attempts to trace Manech is a search for vengeance by Tina Lombardi. The methods she devises to punish those she holds responsible for her loved one’s death become more and more macabre. This can be considered a form of black humour which is both chilling and comic. The seriousness and the humorous are entwined in this character’s behaviour.</li> <li>• The eccentric private detective, Germain Pire, becomes an important person in Mathilde’s search for the truth behind Manech’s disappearance and he is in many ways a pure figure of fun. His role in helping Mathilde is crucial and very serious but his flamboyant appearance and ways of conducting himself turn him into a funny but endearing character.</li> </ul>
26b.	<p><b>Un long dimanche de fiançailles – Jean-Pierre Jeunet</b></p> <p>The film is firmly set in the context of the First World War and the effects seen can be considered to be</p>

those of this event in particular and of war in general.

- The war is obviously physically very destructive of the area in which it is waged, if not yet of civilian areas well away from the front. No-man's-land, into which Manech and his fellow soldiers are thrust is shown as an apocalyptic wasteland. The errant barrage balloon also threatens to bring death and devastation.
- War also destroys people and robs them of their futures. Many are lost in battle, all those sent into no-man's-land except Manech perish. Manech loses his memory having been traumatised by the horrors of war and his relationship with Mathilde is severely compromised. We do not know at the end if it will ever be rekindled.
- War definitely has an effect on personality. Those of most influence become callous and selfish, showing unfeeling disregard for those in their charge. Tina Lombardi is driven to wild lengths in her thirst for revenge. Mathilde's obsessive search for Manech succeeds in spite of the attempts by all around her to discourage her efforts.
- Some effects could be considered noble for there are acts of heroism and solidarity amongst the soldiers. However, war is definitely depicted as pointless for successes are short-lived. There are hints that with new technologies the effects of future wars will be even more disastrous.

