



A-level FRENCH 7652/2

Paper 2 Writing

Mark scheme

June 2025

Version: 1.0 Final



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

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

No student should be disadvantaged on the basis of their gender identity and/or how they refer to the gender identity of others in their exam responses.

A consistent use of 'they/them' as a singular and pronouns beyond 'she/her' or 'he/him' will be credited in exam responses in line with existing mark scheme criteria.

Further copies of this mark scheme are available from [aqa.org.uk](https://www.aqa.org.uk)

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Level of response marking instructions

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

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

Step 1 Determine a level

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

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

Step 2 Determine a mark

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

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

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

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

Assessment criteria

Each assessment objective should be assessed independently.

Students are advised to write approximately 300 words per essay. Everything that students write must be assessed; there is no word limit. Students writing the recommended length have access to the full range of marks.

AO3	
17–20	The language produced is mainly accurate with only occasional minor errors. The student shows a consistently secure grasp of grammar and is able to manipulate complex language accurately. The student uses a wide range of vocabulary appropriate to the context and the task.
13–16	The language produced is generally accurate, but there are some minor errors. The student shows a generally good grasp of grammar and is often able to manipulate complex language accurately. The student uses a good range of vocabulary appropriate to the context and the task.
9–12	The language produced is reasonably accurate, but there are a few serious errors. The student shows a reasonable grasp of grammar and is sometimes able to manipulate complex language accurately. The student uses a reasonable range of vocabulary appropriate to the context and the task.
5–8	The language produced contains many errors. The student shows some grasp of grammar and is occasionally able to manipulate complex language accurately. The student uses a limited range of vocabulary appropriate to the context and the task.
1–4	The language produced contains many errors of a basic nature. The student shows little grasp of grammar and is rarely able to manipulate complex language accurately. The student uses a very limited range of vocabulary appropriate to the context and the task.
0	The student produces nothing worthy of credit.

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

Serious errors are defined as those which adversely affect communication.

Minor errors include:

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

Serious errors include:

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

Complex language includes:

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

The above examples are neither prescriptive nor exhaustive.

AO4	
17–20	Excellent critical and analytical response to the question set Knowledge of the text or film is consistently accurate and detailed. Opinions, views and conclusions are consistently supported by relevant and appropriate evidence from the text or film. The essay demonstrates excellent evaluation of the issues, themes and the cultural and social contexts of the text or film studied.
13–16	Good critical and analytical response to the question set Knowledge of the text or film is usually accurate and detailed. Opinions, views and conclusions are usually supported by relevant and appropriate evidence from the text or film. The essay demonstrates good evaluation of the issues, themes and the cultural and social contexts of the text or film studied.
9–12	Reasonable critical and analytical response to the question set Knowledge of the text or film is sometimes accurate and detailed. Opinions, views and conclusions are sometimes supported by relevant and appropriate evidence from the text or film. The essay demonstrates reasonable evaluation of the issues, themes and the cultural and social contexts of the text or film studied.
5–8	Limited critical and analytical response to the question set Some knowledge of the text or film is demonstrated. Opinions, views and conclusions are occasionally supported by relevant and appropriate evidence from the text or film. The essay demonstrates limited evaluation of the issues, themes and the cultural and social contexts of the text or film studied.
1–4	Very limited critical and analytical response to the question set A little knowledge of the text or film is demonstrated. Opinions, views and conclusions are rarely supported by relevant and appropriate evidence from the text or film. The essay demonstrates very limited evaluation of the issues, themes and the cultural and social contexts of the text or film studied.
0	The student produces nothing worthy of credit in response to the question.

Annotations for essay marking:

Tick = content point considered in award of AO4 mark

REP = repetition

? = unclear

Section A Books**0 1****Molière : *Le Tartuffe*****0 1 . 1**

Analysez le personnage d'Elmire et son importance dans la pièce.

[40 marks]**Possible content**

- Elmire is Orgon's second wife; she is younger than her husband and is a beautiful and intelligent woman.
- According to Madame Pernelle, though this is hardly an unbiased view, she is not a good example for her stepson and stepdaughter to follow; she spends too much money on clothes, and is not a good mother to them.
- There are strong hints in the first scene that Elmire enjoys socialising and receiving visitors; Tartuffe is against her having such visitors because he is jealous of them.
- Elmire has her stepchildren's interests at heart; it is she who intervenes to try and persuade Tartuffe to give up any notion of marrying Mariane.
- Elmire's intelligence is demonstrated in the first seduction scene; she understands that she must handle Tartuffe tactfully to persuade him to agree to her wishes.
- She effectively negotiates an agreement with Tartuffe that she will disclose nothing of his advances towards her if he supports the marriage between Mariane and Valère.
- This plan is thwarted by Damis revealing that he has witnessed the entire scene and denouncing to Orgon Tartuffe's lecherous advances; Orgon's reaction further jeopardises the wellbeing of Elmire's stepchildren.
- She is now acutely aware of the damage and destruction that Orgon's obsession threatens to bring on the household and so undertakes to demonstrate to Orgon the truth of what Damis has revealed about Tartuffe.
- Orgon is reluctant to go along with this but his wife proves to be very persuasive; she has a very good understanding of her husband's character and warns him that what she is about to say and how she will act are not a true reflection of her feelings.
- Elmire now has to use all her resources to allay Tartuffe's suspicions and convince him that she is responsive to his advances and the feelings for her that he has earlier expressed.
- She cleverly achieves this and engineers the situation so that Tartuffe, witnessed by Orgon hiding under the table, declares his love for Elmire.
- Elmire's importance in the play is crucial in that it is she who finally succeeds, where everyone else has failed, in demonstrating to Orgon Tartuffe's evil hypocrisy.

0 1 . 2

« Dans le personnage de Tartuffe, Molière crée un monstre qui ne contribue rien aux éléments comiques de cette pièce. » Selon vous, jusqu'à quel point ce jugement est-il valable ?

[40 marks]

Possible content

The response anticipated in this possible content is that the student agrees that Tartuffe is a monster but disagrees with the statement that he contributes nothing to the comic elements of the play, but other responses are possible and should be credited.

- Tartuffe's extreme self-interest and greed for power and wealth are demonstrated at the end of the play when the true nature of his hypocrisy has been revealed and he attempts to turn the tables on Orgon and banish him and his family from their home.
- Such callousness and calculating behaviour can be seen to be the characteristics of a monster but our judgement of Tartuffe is tempered by the comic light in which the character is presented.
- Tartuffe contributes to the comic elements of the play both directly, through his own words, actions and reactions, and indirectly, as the butt of the comments and observations made by others.
- His first entrance on stage clearly illustrates this: he exaggeratedly feigns being offended by the bare flesh exposed in Dorine's cleavage and gives her a handkerchief to hide the temptation from him; this prompts Dorine to say that she wouldn't be remotely tempted were she to see Tartuffe completely naked.
- There is much potential in the first seduction scene for Tartuffe to contribute directly to the comedy; his « *excès de zèle* » is the reason he gives for squeezing Elmire's fingertips in rather too strong a grip.
- Much comedy can be derived from further actions in the course of this scene: his hand on Elmire's knee, her moving her chair away from his, and his moving his chair to be even closer to Elmire.
- In his words, too, Tartuffe affords elements of comedy: « *Ah! Pour être dévot, je n'en suis pas moins homme.* »
- Tartuffe's ability to manipulate and control Orgon is presented in a comical way: when Damis has denounced Tartuffe, rather than trying to deny what he has done, Tartuffe owns up to it, exaggerating the evil nature of his actions, his sinfulness, and telling Orgon that he must banish him from his home.
- This prompts Orgon to show such pity for Tartuffe that he accuses his son of treachery and disinherits him, and it is Damis, his own son, that is banished from the home.
- The second seduction scene shows Tartuffe in an arguably more sinister and less comical light. The comedy here is generated by Tartuffe revealing the true nature of the man behind the mask of piety and devotion to God – the truly hypocritical monster.
- The "all's well that ends well" conclusion to the play sees Tartuffe receive the punishment he deserves, and Cléante expresses the hope that Tartuffe will in time see the error of his ways and repent for the sins he has committed.

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Voltaire : *Candide*

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Analysez la relation entre Candide et Cunégonde et son évolution tout au long du conte.

[40 marks]**Possible content**

- At the start their love is portrayed as pure and perfect and Candide sees the young and beautiful Cunégonde as his one true love.
- Their love is doomed from the beginning as they are from different social classes.
- Cunégonde's father will never allow them to marry due to the fact that Candide is the illegitimate child of his cousin and therefore not suitable for someone of Cunégonde's social standing.
- Candide is expelled from his home by the Baron when he sees him embracing Cunégonde and their love is tested throughout the story by the events that occur (war, natural disasters, personal misfortune).
- Cunégonde changes as she survives the many challenges she faces; she sees her family butchered and then she suffers exploitation at the hands of the Bulgars and when she is sold into slavery by the pirates.
- Cunégonde uses her beauty to manipulate men to her own advantage and she betrays Candide when she agrees to marry Don Fernando.
- Through this marriage she puts aside her love for Candide when it is in her interest to do so, in order to ensure her own financial security.
- Candide's devotion to Cunégonde never wavers and his quest throughout the story is to be reunited with her. His idealistic view of romantic love perseveres as he continues to worship Cunégonde even after her betrayal.
- Even when he is in the utopia of Eldorado, Candide realises he cannot stay there without Cunégonde, and he leaves in order to search for her. He plans to use the riches he has obtained in Eldorado to buy her back from Don Fernando.
- Candide's initial optimism develops into a more realistic understanding of the world as he faces numerous challenges in his quest to find Cunégonde; he begins to despair after several months of searching for her without success in Venice.
- The idea of true love conquering all is challenged by changes undergone by both characters due to everything they have experienced. When Candide finally finds Cunégonde and buys her freedom she reminds him of his promise to marry her.
- Cunégonde is no longer the beautiful, young woman Candide fell in love with; she has become ugly and disagreeable, but Candide still remains committed to marrying her.

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Analysez les éléments du conte qui illustrent la position de Voltaire en ce qui concerne la philosophie de l'Optimisme.

[40 marks]

Possible content

- Voltaire uses Pangloss to embody the philosophy of Optimism and to satirise the philosophy of Leibniz.
- Pangloss' relentless support of the philosophy of Optimism is presented as both absurd and comical; his syphilitic appearance disproves his theories and during the Lisbon earthquake, while Candide begs for wine, Pangloss continues to philosophise.
- Candide and Pangloss' optimistic world view is challenged by numerous disasters such as the earthquake, war, the *auto-da-fé* and the oppression of the native people by the colonists in South America.
- Candide experiences natural disasters, war and personal tragedy and his suffering contrasts with the philosophy of Optimism; he is captured by the Bulgars and is offered a choice between flogging and execution; he narrowly escapes being eaten by the Oreillons.
- Voltaire's exaggeration and the absurdity of these events show the flaws in the philosophy of Optimism.
- Cunégonde experiences suffering and through this Voltaire challenges the idea that the world is inherently good. She is sold into slavery by pirates, raped by the Bulgars and exploited sexually.
- The old woman's life story and her suffering contradict Pangloss' optimistic view of the world. She has experienced extreme suffering and cruelty having lived through rape, slavery, and betrayal, and has seen first-hand the ravages of war and greed.
- The philosophy of Optimism fails to account for the suffering of individuals. Voltaire portrays the suffering of the characters alongside their belief in optimistic philosophy in order to question the validity of Optimism.
- Through the use of satire and irony Voltaire challenges the idea of the best of all possible worlds.
- Voltaire uses Martin to represent a contrast with the philosophy of Optimism through his total pessimism.
- Candide changes his perspective regarding Optimism in the course of the story due to his experiences, whilst Pangloss refuses to question his beliefs, believing until the end that Leibniz cannot be wrong.
- The development of Candide's character reflects Voltaire's belief that blind optimism is unsustainable faced with the harsh reality of life.
- Ultimately Candide rejects the philosophy and embraces the idea « *il faut cultiver notre jardin* ». He finds contentment through work and rejects both optimistic and pessimistic views, settling for a practical philosophy of hard work.

0	3
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Guy de Maupassant : *Boule de Suif* et autres contes de la guerre

0	3
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1

Analysez comment *Boule de Suif* illustre la maîtrise par Maupassant du genre littéraire du conte.

[40 marks]**Possible content**

- *Boule de Suif* contains all the classic elements of a short story: a simple plot, one main event, a short time frame and a relatively small collection of characters.
- Maupassant uses the range of characters to highlight different aspects of society at the time and to portray the key themes of the story. The group consists of three married couples, two nuns, a single man and Boule de Suif.
- The characters represent a microcosm of society in order to highlight the social and political dynamics at the time and the impact of war. Boule de Suif is the only character who does not come from the « *bourgeoisie* ». The other characters are all well off and respectable.
- The story covers a six-day time period and is centred around a specific event, the journey that has brought the characters together. All the characters have been given special permission to travel.
- The group of travellers is made up of people who would not meet in normal circumstances; Monsieur Loiseau, a wine merchant, Monsieur Carré-Lamadon, a rich, powerful cotton manufacturer with connections in government, and the Comte de Bréville, a well-respected nobleman and his young wife.
- Maupassant uses the characters and the events of the story to highlight class differences, moral values and the hypocrisy of the time. Boule de Suif is looked down on by the other travellers due to her profession, but they are happy to use her to their own advantage when needed.
- Maupassant's views on war and its effect on people are demonstrated through the plot and characters. The characters show the worst of « *la nature humaine* » in their treatment of Boule de Suif.
- Through the characters Maupassant creates a realistic portrayal of an event and there is a sense of inevitability as the journey progresses.
- The characters show clearly Maupassant's view of the bourgeoisie as the characters are portrayed as selfish, cowardly and disloyal, concerned with material wealth and personal wellbeing at the expense of others.
- Boule de Suif, the only non-bourgeois character, is shown to be generous, brave and loyal. Despite her generosity and self-sacrifice she is rejected by the other characters when they no longer need her.
- Maupassant builds tension as the events of the story unfold through the use of rich language, characterisation and plot.
- The ending of the story leaves the reader with a lasting impression and clear insight into « *la nature humaine* ».

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En vous référant à deux contes, analysez comment Maupassant présente les gens ordinaires en tant que victimes.

[40 marks]

Possible content

Content will depend on the candidate's choice of stories.

- Explanation and/or justification of choice of stories.
- How ordinary people are portrayed as victims as they have to endure hardship, loss and cruelty due to the war. They are innocent victims who find themselves completely powerless.
- War causes the exploitation of ordinary people through the requisitioning of goods and the invasion of their homes by the enemy.
- In *La Mère Sauvage*, Madame Sauvage has to take four young soldiers into her home as she has the space and the means to support them and her son is away fighting. She has no choice in this matter.
- Ordinary families are impacted by the war; Madame Sauvage's son is killed whilst away fighting and the family of the four soldiers is also impacted when they die at the end of the story.
- Ordinary people are exposed to trauma and suffering which often leads them to commit acts that they would never ordinarily commit. In *La Mère Sauvage*, when Madame Sauvage learns of the death of her son, she kills the four soldiers who had become almost like sons to her.
- Regular abuses of power by the occupying officers affect ordinary people; the two friends in *Deux Amis* are needlessly killed due to the cruelty of the Prussian officer.
- Ordinary people like Monsieur Morissot and Monsieur Sauvage in *Deux Amis* are completely powerless and at the mercy of the Prussian soldiers.
- The innocence of ordinary people is destroyed by the war. In *Deux Amis*, an innocent fishing trip ends in tragedy for the two ordinary victims who naively ignore the dangers posed by their desire to go fishing as they used to do before the war.
- In *La Mère Sauvage*, the four young soldiers are innocent victims of war; they are ordinary people under the control of the ruling classes and they are as much victims as Madame Sauvage's son is. This illustrates Maupassant's belief that it is « *les grands qui font la guerre* ».
- Madame Sauvage herself becomes another victim of war when she is put in front of a firing squad for killing the four soldiers.
- Values change and ordinary people lose sight of what is acceptable behaviour with cruelty becoming normalised. In *La Mère Sauvage*, Madame Sauvage cannot bring herself to kill a rabbit but she does not hesitate to kill the four boys.

0 4

Albert Camus : *L'étranger*

0 4

. 1

Analysez l'importance du procès de Meursault dans ce roman.

[40 marks]**Possible content**

- Meursault is on trial for the murder of an unnamed Arab, but the emphasis is more on his general behaviour which is at odds with conventional norms.
- The prosecuting lawyer embellishes facts to present Meursault in the bleakest light possible.
- Meursault's relationship with Marie, which began the day after the funeral, and the fact that he takes her to the cinema to see a comedy and spends that night with her, are presented as entirely inappropriate in a period of mourning. Though this has no connection with the murder, it suggests that Meursault is heartless as well as callous.
- Meursault's own lawyer tries to persuade him to put a positive spin on accounts of his behaviour and his responses but Meursault refuses to admit to « *un remords éternel* » that he does not genuinely feel.
- No explanation is given for the fact that Meursault continues to shoot at the Arab's body when he is already dead, and Meursault simply blames the effect of the sun and heat on him, which merely attracts laughter in the courtroom.
- Meursault's lawyer tries to keep the focus of proceedings on the murder of the Arab but his appeals are outclassed by the performance of the prosecutor.
- The trial takes place 11 months after the murder itself, during which time the magistrate who will preside over the trial has come to regard Meursault as « *Monsieur l'Antéchrist* ». His atheism is one more thing unrelated to the murder which will lead to his condemnation.
- In contrast to the first half of the novel which, for the most part takes place outdoors, the second half of the novel takes place indoors, providing a stark contrast which emphasises the oppression and confinement of the packed and heated courtroom.
- Meursault's honesty and refusal to lie become increasingly noticeable as a defining character trait. He will not be persuaded to say something he does not believe or feel. His lack of regret is another factor which leads to a guilty verdict which attracts the death penalty.
- At the summing up it is claimed that the murder of the Arab was premeditated and the prosecutor returns to the topic of Meursault's behaviour, particularly in the aftermath of his mother's death, to denounce him further as a murderer.
- The magistrate becomes increasingly enraged, not just by Meursault's atheism but by his inability to satisfactorily account for his actions, and the testimony of the witnesses who are called serves only to give weight to Meursault's outsider status.
- At the time of the novel's writing, all positions of authority in colonial Algeria including those at the trial, would have been held by white colonists. It would have been unusual that a French colonist would be put on trial and found guilty of murdering an Arab. This explains to some extent the focus of the prosecution, which largely ignores the actual crime itself and focuses instead on examples of Meursault's behaviour and attitudes which will present him as an amoral degenerate who deserves the death sentence.

0 4 . 2

« Le personnage de Meursault dans ce roman est plus important et intéressant au niveau philosophique qu'au niveau psychologique. » Dans quelle mesure êtes-vous d'accord avec ce jugement ?

[40 marks]

Possible content

Philosophical importance or interest

- *L'Étranger* has a reputation as a philosophical novel, written by an author promoting his own philosophy, about human life in general as seen by the viewpoint on life taken by Meursault, a mouthpiece for Camus himself, which is exemplified by his actions and behaviour.
- Questions concerning a belief in the existence of God or the lack of it are raised through Meursault's standpoint as a declared atheist and the arguments he has with the chaplain who tries to impose his beliefs on Meursault, in order to save his soul.
- Meursault's views focus on the certainty of reality as opposed to faith which, according to him, « *ne valait un cheveu de femme* ».
- We learn that Meursault's view of existence is based on a basic philosophical standpoint that this life is all we have and that death, without the salvation or afterlife that religion promotes, is a certainty for us all.
- Meursault further argues that based on this initial standpoint, existence should be experienced as fully as possible without the interference of faith which is merely a distraction.
- Meursault claims that we are all equal since we share this common fate and that what actually happens before we die is largely irrelevant. Life is worth living only if we face it with eyes wide open and can accept the absurdities with which it is often filled, otherwise « *la vie ne vaut pas la peine d'être vécue* ».

Psychological importance or interest

- Meursault's story embodies themes of freedom as well as emphasising a life without commitment that can be spontaneous, which contrast with the confinement of the interrogation rooms and courtroom, which emphasises and parallels the confinement of restricting our lives and behaviour to societal norms.
- Despite the number of characters who inform us that Meursault is a bad person who cares little for the differences between right and wrong, Camus does not encourage us to simply adopt the same standpoint in our view of him. These characters are presented in a way which defines them as aggressive and moralistic. Their attitude towards Meursault means that we are more likely to take his side rather than theirs.
- Meursault is a character who is both complex and morally ambiguous. His statements can be disturbing and provocative. At the same time, he is someone who maintains his convictions and is honest despite the fatal consequences of being so.
- Most of the examples of behaviour which are put forward at the trial as evidence to convict him actually cause no harm or injury to anyone. He is hard-working and causes no trouble until the day of the shooting. He is sentenced to death more as a result of his being different than for his killing of the Arab.
- Meursault's simple language and his generally short responses (apart from his one long speech at the end of the novel) offer us an insight into his character. He is the narrator of his own story whose language lacks the sophistication, eloquence and complexity that the major players in the investigation and subsequent trial use against him. This attracts a certain sympathy for Meursault faced with their condemnation.
- Meursault does not think deeply about moral issues and his future prospects at work, nor about himself and other people. He finds no reason not to accept the morally reprehensible Raymond as a friend and subsequently embroils himself in a scheme which will set in motion the catastrophic series of events that will lead to murder and Meursault's execution.

0 5**Françoise Sagan : *Bonjour Tristesse*****0 5 . 1**

« Dans le personnage de Cécile, Sagan nous présente une jeune fille indisciplinée et hors de contrôle. » Dans quelle mesure, à votre avis, ce jugement est-il justifié ?

[40 marks]**Possible content**

- There is plenty of evidence to support the view that Cécile is undisciplined given that Raymond exercises no parental control over her, treats her more as a close friend than a daughter, and tries to defend the fact that Cécile does not take her studies seriously.
- The background we have to Cécile's life clearly illustrates that she has been allowed a significant amount of freedom, and this remains the case at the villa until Anne Larsen arrives.
- Cécile is only 17 years of age; her relationship with Cyril is a casual, physical and sexual holiday romance which Raymond apparently condones.
- She states a preference for being in relationships with men of the same age as her father and admires Raymond's short-lived romances and his frequent changes of partner.
- When she should be studying, Cécile spends time in her bedroom listening to music and smoking.
- Cécile shows complete defiance towards Anne's attempts to discipline her; when she is warned of the risks of becoming pregnant, she dismisses this as not being her responsibility. It is up to Cyril to take the necessary precautions.
- Cécile seems to have a completely carefree attitude towards everything in her life, living it only for pleasure and amusement, following her father's example.
- Cécile cannot really be said to be out of control; in fact, she is seen to be very much in control in the way she manipulates others to achieve her goals.
- When Cécile feels that she risks losing Raymond, her closest friend and ally, to Anne Larsen, she plots to remove Anne Larsen from their lives.
- The plot involves the calculated control of others. The 'affair' between Elsa and Cyril is a ploy to cause Raymond to be jealous of Cyril and make a bid to win back Elsa.
- Cécile believes her plan will effectively control Anne Larsen who, having witnessed Raymond's infidelity will realise the shallowness of his feelings for her and will break off their relationship.
- It is this plan that gets out of control in that Anne Larsen reacts far more dramatically than Cécile ever anticipated, driving off in her car in a state of great distress and there then follows the news of her death in the crash.

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« L'intérêt essentiel de ce roman se trouve dans le conflit créé par des valeurs opposées. » A votre avis, jusqu'à quel point ce jugement est-il valable ?

[40 marks]

Possible content

- The opposing values are fundamentally represented by, on the one hand, Raymond and Cécile (with Elsa and Cyril being in this same camp), and, on the other hand, Anne Larsen.
- Raymond is a 40-year-old widower who, according to his daughter Cécile, is young and full of vitality. Women find him attractive, and he changes partners often. Cécile finds her father's character and behaviour not only normal but admirable.
- Cécile sees her father as her best friend. She and her father go out together socially and Cécile enjoys the fact that they have the means to pay for their pleasures and entertainment.
- She describes herself and her father as frivolous and fun-loving; fidelity, seriousness and commitment are words that have no meaning for them.
- Cécile is seduced by affairs that are violent, fast and transitory.
- Pitted against this hedonistic lifestyle, with the arrival of Anne Larsen on the scene, is an outlook on life that is based on love, fidelity, discipline and stability.
- The conflict is in evidence from day one when, at breakfast, Anne tries to influence Cécile by making her eat « *tartines* » at breakfast.
- Anne is critical of Raymond's relationship with Elsa. She tells Cécile that what they have is not love; she is critical, too, of Cécile's relationship with Cyril, condemning the total freedom that the couple has been allowed to have.
- When Cécile learns of her father's intention to marry Anne Larsen, she pretends to be supportive of it but, really, she sees this marriage as destroying her own life and her father's.
- For Cécile, Anne threatens to take away everything that she and her father hold dear – warmth, independence, and a passion for people.
- The extent of the opposition between two sets of values and of the conflict this generates is illustrated through the meeting with Charles Webb and his wife. Charles is shocked by the news of the marriage but congratulates Anne on taking on such a « *voyou* ».
- The conflict is only resolved in the end when Anne, realising in the face of his infidelity that Raymond will not and cannot ever change, drives away from the villa and meets her death in the car crash.

0	6
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Claire Etcherelli : *Elise ou la vraie vie*

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« Dans *Elise ou la vraie vie*, Etcherelli présente une image d'une société intolérante envers les immigrés arabes ». Dans quelle mesure, à votre avis, ce jugement est-il justifié ?

[40 marks]**Possible content**

- There is intolerance towards the Arab immigrants in all areas of life and racism is evident at all levels of society, from the French factory workers to the doctor who treats patients in the hospital.
- When Elise initially goes to the factory to find work, the foreigners looking for work are told that they are not taking on any workers but Elise is given a job.
- In the factory the Arab workers are not given the same opportunities as the French workers; they are not promoted and there is little chance of them being given any role other than that of the lowest paid « *ouvrier* ».
- Racist comments are common in the factory and Elise is warned not to mix with the Arab workers. Lucien likes the foreign workers, but the French workers do not like this and warn Elise that things will not turn out well.
- There is a constant sense of tension for the Arab immigrants both in the factory and outside work.
- There is general mistrust and fear of the Arab immigrants due to the racist reporting in the press. The Algerian war has resulted in the mistreatment of Arab immigrants in Paris.
- The Arab immigrants suffer humiliating treatment at the hands of the police and the authorities.
- The Arab immigrants are constantly in fear of being stopped by the police and there are regular raids on the homes of Arabs. Arezki tells Elise she is lucky that she can take the Metro without having to worry about being stopped by the police.
- However, the relationship between Elise and Arezki goes against the intolerance typical at the time. It shows that it is possible for the Arabs and the French workers to integrate but it is very difficult.
- Elise does not fully appreciate the strength of feeling of other people towards the Arab immigrants until she experiences it herself when she goes out with Arezki after work. She is relieved afterwards that no one saw them together.
- Other people, including Arezki's friends and family, do not understand or accept the relationship. They are fearful of the consequences for them if the authorities discover the relationship.
- Elise is rejected by her French colleagues when they find out about her relationship with Arezki.

0	6	.	2
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Analysez le personnage d'Henri et son importance dans le roman.

[40 marks]**Possible content**

- Henri is the catalyst for the events of the novel. Lucien and Henri become friends at school but after Lucien's accident Henri never visits.
- His bourgeois background contrasts with the working-class background of Lucien and Elise. Once Henri's studies are complete he will get a good job and he will not have to worry about anything.
- Henri sees Lucien as a victim of society and his working-class background; an orphan, poor, married too young. Henri is fascinated by his situation.
- At first Elise dislikes Henri as she finds him cold and intimidating despite the fact that he is three years younger than her.
- It is Henri who first makes Lucien and Elise aware of events taking place in North Africa.
- Henri starts to visit Lucien more frequently and they spend hours talking about revolutionary ideas. He informs Lucien that he is going to Paris to study for three years.
- Henri introduces Lucien to Anna and encourages him to escape from the suffocating life he leads with his wife.
- Henri makes Lucien and Elise realise how limited their lives are; he is shocked when he learns that Elise has never used the phone before. He encourages them to leave Bordeaux to experience « *la vraie vie* ». He writes to Lucien about life in the capital.
- Henri influences Lucien's political beliefs and encourages him to get involved in political activism when he arrives in Paris.
- As Henri is from a different social class, he does not need to work to support himself. He does not understand the harsh daily reality of life as a factory worker and accuses Lucien of becoming « *ouvriériste* ».
- Henri feels that the workers are not interested in the war and he wants Lucien to write about relations between the French and the Algerians rather than putting up posters, but Lucien is exhausted from working in the factory and has little time to help Henri.
- At the end of the novel Henri becomes disappointed in Lucien and feels that he has abandoned his political convictions. He does not understand Lucien's situation.

0 7

Joseph Joffo : *Un sac de billes*

0 7

1

Analysez ce que Jo gagne et ce qu'il perd au cours de ses aventures dans ce roman.

[40 marks]**Possible content**

What Jo gains

- By the time he returns to Paris, Jo has become a more self-assured, self-reliant and independent individual as a result of his experiences.
- Jo gains maturity as the novel progresses. He starts out as a 10-year-old who cries because he has lost his favourite marble. He is subsequently transformed into a more capable person whose 'revenge' upon Mancelier the collaborator is to inform him that he has been rescued from reprisals by a member of « *la race maudite* » who has so far hidden the fact that he is a Jew from his employer.
- Jo gains and develops a practical intelligence which helps him out on numerous occasions where he needs to be inventive so that he can adapt situations to his advantage during his travels with Maurice.
- Jo becomes increasingly resourceful and gains an aptitude for securing various sorts of employment which allow him to support himself and Maurice as well as other family members.
- His reactions to events become more considered and thoughtful with a much more adult outlook than his age might suggest. His joy and excitement at seeing the sea for the first time in Marseille contrasts with his calm and quiet acceptance that the war is over « *Je m'accoudais à ma fenêtre un beau matin d'été et c'était fini* ».
- Jo gains a sense of pride in his own achievements, his ability to fend for himself and his ability to survive difficult, even life-threatening situations. He comes to take pleasure in what he and Maurice have managed to achieve « *Nous venions de découvrir le plaisir de nous débrouiller, enfants, dans un monde d'adultes* ».

What Jo loses

- Perhaps the most significant loss for Jo is the loss of his father « *papa du crématoire* » who has been a Jewish exile on the run himself from the antisemitic pogroms of Russia « *Finalement, Hitler aura été plus cruel que le tsar* ».
- Jo also loses his childhood. He leaves Paris at the age of 10 but realises from the outset « *C'en était fait de l'enfance* ». He becomes hardened to the extent that he does not cry when he learns of his father's second arrest. He resigns himself to the fact that « *Ils ne m'ont pas pris ma vie, ils ont peut-être fait pire... ils ont tué en moi l'enfant que je pouvais être* ».
- Jo loses friends he has made to the concentration camps, like Mademoiselle Hauser, who nurses him when he is ill at the Excelsior Hotel, and Jean Masso from the camp at Moisson Nouvelle, whose arrest and the fact he is circumcised mean he will make up the weekly quota for the transit trains to the death camps.
- Jo also loses the joy he used to feel in simple childish games. When he reflects on the things he and Maurice used to do before they were forced to leave Paris he realises they no longer have any appeal or interest for him.
- His innocent outlook on life is taken from him. What he once thought of as a game of cowboys and Indians is re-evaluated as a journey which sees him « *marchant sans trêve vers un but que je n'apercevais pas* ».
- The adult Jo of the epilogue has lost a certain optimistic outlook which he once possessed. He wishes for his own children not to have to experience what he has had to face up to as a child – believes similar events will never happen again but is no longer certain. He closes his account with the following words « *Les musettes sont au grenier, elles y resteront toujours. Peut-être...* »

07.2

Analysez l'importance dans ce roman des personnages qui **ne** sont **pas** membres de la famille Joffo.

[40 marks]

Possible content

The following points list and outline the significance of all the important characters in the novel who do not belong to the Joffo family. It is NOT intended that candidates need to refer to them all. A competent response to the question focusing in detail on the importance of a small number of these characters can still access the full range of marks.

- Raymond is the « *passeur* » in Hagetmau who leads the boys across the demarcation line between occupied and non-occupied France. He inspires Maurice to act as « *passeur* » himself to gain extra money for the journey.
- Monsieur et Madame Viale provide Jo with employment at their farm. From them he gains not only financial reward but a respite from danger for a while as he spends his days listening to Madame Viale reminisce.
- Marcello and the Italian soldiers in Nice set up a thriving black-market trade scheme with Jo and Maurice which allows them to turn the war situation to their advantage and provides them with a source of funds which they can use to assist the family with whom they have been reunited (temporarily).
- Subinagui and Ferdinand work at Moisson Nouvelle. Subinagui provides a safe haven by protecting the boys (aware that they are Jewish) in his ostensibly « *pétainiste* » camp at Golfe-Juan near Nice. Ferdinand, his 24-year-old camp supervisor/aide (and also Jewish) is both desperate and naïve. He leads Jo and Maurice, unwittingly, into the trap which sees all three of them arrested and taken to Gestapo headquarters in Nice for interrogation.
- Zérati and Virgilio are young friends of Jo and Maurice. In Paris, at school, it is with Zérati that Jo makes his first trade – the yellow badge that identifies him as a Jew for a bag of marbles. Virgilio helps Jo find employment with Monsieur and Madame Viale and later becomes a classmate when the two boys are enrolled in school.
- Ange Testi and Jean Masso attend the youth camp with Jo and Maurice. The two boys use details of Ange's life to construct a backstory for themselves which they rely on to maintain they are not Jews when they are interrogated. Jean Masso (who is not Jewish but has been circumcised for medical reasons) is arrested and taken to the Excelsior where the boys see him for the last time. He is used to make up the weekly quota of Jews to be transported to the death camps.
- Docteur Rosen and Mademoiselle Hauser are both Jews whom the boys meet at the Excelsior. Rosen is the medical officer who examines the boys. Despite his conviction that they are, in fact, Jews, he tells the authorities that the circumcision has been carried out for medical reasons. He admires the courage and defiance of Jo and Maurice. As they leave the room his last word to them is « *Chapeau !* ». Mademoiselle Hauser nurses Jo when he is ill. She is affectionate towards him and admits to him she is Jewish. He remains silent. She becomes another innocent victim of the Holocaust and Nazi death camps.
- The Mancelier family owns the « *librairie-papeterie* » in the town of R. and employs Jo as a live-in delivery boy (unaware that he is a Jew). Monsieur Mancelier is a pro-Nazi collaborationist. He provides Jo with a moment of triumph when, faced with reprisals and possible execution by the villagers, Jo saves his life by revealing that he is a Jew (a member of the « *race maudite* » that Mancelier despises). Françoise Mancelier is his daughter. She arouses in Jo the first feelings of adolescent love – although the love is entirely one-sided. She is his « *histoire d'amour* », a detail without which his autobiographical account would be incomplete « *il aurait manqué quelque chose au tableau* ».

There are some characters that Joffo later in life referred to as « *sauveurs inattendus* ». They are people who offer unexpected assistance to the boys, but whose motives are not always entirely clear

- « *Grand-mère limonade* » and the priest on the train to Dax are the first strangers whose entirely unexpected assistance is not only welcome but vital. The old lady offers them lemonade to drink and provides the boys with an opportunity to try out their inventiveness when they say their surname is Martin and that they are on the way to meet their father and sick mother. The priest tells the German officers checking papers on the train that the boys are with him (so that they have no need to show papers they do not possess). He takes them to the station buffet and he gives them his address in case they need further assistance.
- The camp commandant in Pau inexplicably releases Monsieur and Madame Joffo after their arrest in a roundup of Jews, even though he puts through a call to Paris to check on registration details. His motivation for doing this is never made clear and is perhaps the most puzzling to figure out.
- « *Le curé de la Buffa* » provides the boys with false certificates to 'prove' that they are Catholic. He gets a letter of authentication from his archbishop as further evidence and then stubbornly turns up at the Excelsior every day until he gets to speak to the Gestapo chief and secure their release.
- There are also, of course, the occupying Nazi forces and their representatives (usually un-named) whose presence motivates the action and development of the whole novel. Also mention could be made of any other characters whose importance can be evidenced like the Comte de V and the owner of the clothes shop.

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Faïza Guène : *Kiffe kiffe demain*

0	8
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1

Analysez comment Yasmina, la mère de Doria, change au cours du roman.

[40 marks]**Possible content**

- Yasmina is an abandoned wife and single-parent mother who is struggling to provide for her daughter, Doria, and to make ends meet.
- She arrived in France in 1964 full of optimism about a new life; her optimism was short-lived when she saw the reality of this new life.
- She moved into the tiny apartment in Livry-Gargan and life has not improved since then.
- Yasmina is poorly paid for the work she does as a cleaner in a Formule 1 hotel. She is the victim of her employer's racial abuse and the racist labels he gives his employees.
- She invariably returns from work exhausted and in tears. Because of her illiteracy, Yasmina is trapped in this situation.
- She is constantly worried about the future for herself and her daughter; when her colleagues take strike action, Yasmina cannot afford to do so.
- Her life begins to change for the better when the social worker learns of Yasmina's striking colleagues and suggests Yasmina should enrol on a free training and literacy programme to improve her employment opportunities.
- She gives up the hotel cleaning job to begin her training, which she is paid to do, and which includes literacy and preparing for job-hunting.
- Through her friendship with other trainees, she becomes more sociable.
- Eventually, she finds work in the canteen of the Jean Moulin primary school where the only drawback is that on Tuesdays pork is on the menu.
- She becomes much happier and more fulfilled as a person; her ability to read means that she can keep up to date with the news in newspapers.
- She takes up knitting again with her trainer Jacqueline, who has become a close friend. Yasmina's change in fortunes positively influences Doria's outlook on life.

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« Dans ce roman, les personnages féminins sont présentés comme des victimes dans une communauté dominée par les hommes. » A votre avis, dans quelle mesure ce jugement est-il justifié ?

[40 marks]

Possible content

- A balanced answer will distinguish between those female characters who are presented as victims of a male-dominated community and those who are not.
- In the latter category, Samra is the female character who successfully challenges the male domination of the community. Her brother and father lock her in the apartment, and she is beaten when she comes back a little bit later than usual.
- She escapes her situation, and her disappearance creates a lot of local interest. This is a contradiction according to Doria: when Samra was locked up, nobody bothered about her. Now that she's free, she's almost criminalised.
- The reason for her escape becomes clear: she has gone to live with the boy she is in love with – a white boy. Doria is happy for Samra. We later discover that Samra has married her partner – news which has caused Samra's father a paralysis in one side of his body.
- Fatouma Konaré is another young woman who successfully challenges the male-dominated society.
- Through organising the strike of the Formule 1 cleaners which is successful in getting them fair pay, she becomes a union representative, and something of a role model for Doria who later considers that she might herself follow a career in politics.
- Yasmina is very much a victim of the male-dominated community: unable to give her husband the son he so desperately wanted, she has been abandoned by him. He has gone back to Morocco to marry a younger wife.
- Tante Zohra is in a similar situation: her husband has a second wife in Morocco, but he spends six months in Morocco and six months in France. Both Yasmina and Zohra are expected to cope as single parents.
- Doria obviously suffers as a victim of the male-dominated community in which her father's departure is seen as justified.
- Doria's father, when he was present, was very strict with her, banning posters of pop idols on her bedroom wall so that she, too, experiences something similar to Samra.
- Hamoudi is portrayed as something of an exception to the norm in terms of his outlook on life and male domination. He believes in the importance of the family and the value of children; he is less selfish than other male characters.
- Among the more secondary male characters in the novel such as Nabil and Youssef, there is an assumed sense of superiority and control over the female members of the community.

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Philippe Grimbert : *Un secret*

0	9
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1

Analysez comment le narrateur, né après la guerre, est affecté par l'Occupation de la France pendant la guerre.

[40 marks]**Possible content**

- There is a sort of underground antisemitism still in evidence in France in the narrator's post-war childhood.
- Anti-Jewish hostilities both during and after the Occupation have resulted in Maxime's decision to change the family name from Grinberg to Grimbert and to have his son, the narrator, baptised a Catholic.
- Despite this, there are within the home, symbols and signs of his Jewish origins, all of which have a significant impact in terms of the narrator's sense of identity, about which he is confused as a child.
- Discoveries made in the course of the novel reveal that the narrator's family was deeply and indelibly affected by their experience of persecution under the Occupation.
- The persecution led to the decision to cross the demarcation line and settle in Saint-Gaultier.
- Revelations from Louise about the plight of the narrator's family in France during the Occupation have a profound effect on him.
- Maxime's first wife and son, Hannah and Simon, were arrested when trying to cross the demarcation line and taken to Auschwitz, where they perished: this had a lasting effect on Maxime, the narrator's father.
- The narrator finally understands his own Jewish identity and realises a sense of duty towards his lost brother Simon.
- The narrator understands why his father has been so aloof from him since his early childhood; he has been crippled by grief at the loss of his first wife and son and by guilt for having survived the Occupation.
- The narrator's childhood has been characterised by silence and secrecy; he has been damaged by believing his father did not love him and was ashamed to have him for a son.
- What he discovers, however, about his family's past during the Occupation, motivates him to research further what became of Hannah and Simon.
- This knowledge allows him to 'unburden' his parents of some of their suffering and brings about some reconciliation with his father.

0	9	.	2
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Analysez comment Grimbert, dans ce roman, présente la menace croissante que représentent les Allemands pour la population juive.

[40 marks]

Possible content

- The growing threat that the Germans represent for the Jewish population in France is presented gradually and with increased intensity as the narrative progresses.
- The first hint of a threat comes with news of the invasion of Poland by the Nazis and France's engagement, as a nation confident that it will be protected and defended on the Maginot line, in the war against Germany.
- When Louise begins to give her account of the past, she refers to the shadow of war approaching and the fear of Joseph, Maxime's father, exiled in France having fled the pogrom in Romania.
- There is reference to the desire and need to protect the young boy Simon from the anxiety spreading within Paris, but the family cannot prevent him from seeing, in French magazines, the photos of the German soldiers and Nazi banners of the pro-Hitler rallies.
- References seen hitherto only in school history books become the reality of the narrator's past; the signing of the armistice, the beginning of the Vichy regime, France divided by the demarcation line.
- A single image captures the start of the occupation of the capital: a man in uniform poses, proprietorially, in front of the Eiffel Tower – reference to the Nazi propaganda image of Hitler's arrival in German-occupied Paris.
- Some references convey with great subtlety the threat posed by the Germans: French police who had previously overseen the safety of citizens, who had directed traffic, and who had stamped official papers have now become over-zealous assistants in the Nazi project.
- The huge platformed buses that had taken people to work, to cinemas and parks now transport their cargoes of men and women, each carrying a case with their small collection of belongings; public transport that had taken people on holiday is now part of the terror machine.
- An employee, Timo, is arrested because he does not have official papers and Maxime reacts by saying all will be well; France is a safe place; their papers are in order.
- Jews have to queue for hours on end to be sold paltry amounts of poor-quality food; Jews have to report to have their papers stamped; the wearing of the yellow Star of David becomes compulsory.
- There are increased numbers of Jews rounded up and taken off to concentration camps from which no-one returns.
- Finally, Hannah learns of her own parents' arrest and deportation. The references have moved from distant reference points to events and developments that have an ever more immediate and personal impact.

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Delphine de Vigan : *No et moi*

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Analysez comment de Vigan évoque de la sympathie pour les sans-abri dans ce roman.

[40 marks]**Possible content**

- De Vigan humanises homeless people through No – she is more than simply a stereotype or a statistic such as those provided by the teacher Monsieur Marin.
- De Vigan shows how homelessness impacts No's physical and mental health as she struggles to cope with life on the streets. She is excluded from society and lives in constant fear of violence and exploitation.
- No has a complex background which has led to her being homeless and de Vigan shows that becoming homeless is often the result of a series of events that are out of the control of the person affected.
- Through her friendship with No, Lou is introduced to other homeless people, among them Roger and Momo, and learns their stories and how life on the streets affects them.
- Lou learns about the daily struggles of homeless people to find food and shelter and their exposure to exploitation, violence, drugs and alcohol.
- Homeless people are shown to be highly vulnerable. No turns to drugs and alcohol to help her cope with her problems. It is also implied that No becomes a sex worker when she suddenly has money and Lou notices unexplained marks on her body.
- De Vigan uses Lou's descriptions of these characters and their life on the streets to help the reader sympathise with their plight.
- Society turns a blind eye to the homeless. When Mouloud dies, people light candles for him but no-one did anything to help him when he was alive.
- Ultimately, the challenges faced by No are too great and she is unable to integrate into normal family life. When No is left alone in the family home, Lou and her parents return to find that there are empty vodka bottles and medicine packets in her room.
- No's complex problems cannot be solved simply by having somewhere to live and the reader empathises with the harsh realities she has to face to survive. It becomes clear that the Bertignac family cannot help her and that she needs specialist support.
- Lou tries to raise awareness of homelessness through her school project and naively thinks that she can change society's views.
- De Vigan is sympathetic to the plight of the homeless but shows that it is a complex situation that cannot easily be fixed.

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« Malgré son intelligence élevée, Lou est une jeune fille très naïve. » Dans quelle mesure êtes-vous d'accord avec cette opinion ?

[40 marks]

Possible content

- Lou has lived a very comfortable yet sheltered life with little exposure to the harsh realities of the world.
- Her friendship with No is her first real experience of friendship and she wants to do everything she can to help her. For the first time she feels accepted by someone; she sees No as a close friend she can confide in and who understands her.
- Lou feels a connection with No as they are both from dysfunctional families, but they come from two very different worlds. No has been abandoned by her family, whereas Lou's family has not abandoned her, they have become emotionally detached.
- Lou does not understand that No's life is complicated and that she needs more than just somewhere to live to help her. It is only when No is living with the Bertignac family and Lou witnesses first hand her problems with alcohol and drugs, that Lou begins to understand.
- Although Lou is highly intelligent and idealistic, she is emotionally and socially very immature and naïve, lacking in life experience. In No, she finds a way to escape her loneliness and give her a purpose, but she underestimates No's problems.
- She has a very limited understanding of the challenges faced by No and is idealistic in her belief that she can solve No's problems.
- After living on the streets for so long, No finds it very hard to adapt to normal life with a home and a job and Lou struggles to understand this.
- Lou naively believes that she can help No and that through her school project she can improve the lives of homeless people but the problems they face are complex and are not easily solved.
- Lou's naivety becomes increasingly apparent as she tries to cope with the complexities of No's situation.
- However, by the end of the novel, Lou becomes more emotionally mature as she deals with the reality of No's situation.
- Lou comes to realise that No's problems are too complex for her to solve alone and she understands that the support of No shown by her parents is not enough to change things for No.
- Through everything that happens, Lou becomes less naïve and more aware of the complexities and challenges of life, both for No and for other characters.

Section B Films**1 1****François Truffaut : *Les 400 coups*****1 1 . 1**

« Dans tous les aspects de sa vie, Antoine Doinel peut être considéré comme un prisonnier. » Selon vous, jusqu'à quel point ce jugement est-il valable ?

[40 marks]**Possible content**

- The sense in which Antoine is a prisoner can be seen in his experience of school.
- When he is sent to the corner as punishment for the pin-up episode, Antoine is trapped behind the blackboard, cut off from the rest of the class, isolated.
- He is 'imprisoned' there throughout the break, while all the other pupils can enjoy their freedom.
- In his family circumstances, too, Antoine is trapped in a situation of poverty and neglect, starved of both affection and material comforts.
- His freedom is restricted by an imposed routine of chores and domestic tasks – setting and clearing the table, running errands, feeding the stove with coal, emptying the rubbish bin.
- His space is likewise confined: a cramped area to sleep in which is invaded by his stepfather's trips to the toilet and his mother's late return from 'working overtime'.
- Through the criminal justice system, Antoine is quite literally a prisoner, first in the police holding cells, then in the police van, and finally in the detention centre.
- Here, a much harsher, punitive regime is imposed.
- There are, nonetheless, occasions during the film where Antoine succeeds in finding some escape from his state of imprisonment and entrapment.
- Among these can be cited time spent in Paris with René: his experience of the rotor, their visit to the Punch and Judy show, their truancy escapades.
- With René, as with his parents, the cinema for Antoine provides a refuge, a sanctuary from his otherwise rigidly regimented life.
- Finally, his escape from the football field and his eventual arrival at the vast, open space of the estuary signal for Antoine a somewhat ambivalent freedom.

1 1 . 2

Analysez pour quelles raisons *Les 400 coups* peut être considéré comme un film réaliste.

[40 marks]**Possible content**

- Aspects and elements that contribute to the realism of the film may be thematic or technical or both.

Thematic aspects could include

- The realism of Antoine's situation as an unwanted and generally unloved child and the consequential neglect that he experiences.
- The realism of neglectful parents pursuing their own interests, discussing how they can be rid of their child for the school holidays.
- The realism of the tensions that exist between his mother and his stepfather, living in the cramped conditions of a run-down apartment building in the centre of Paris.
- The realism of Antoine's experience of a generally irrelevant, outdated curriculum delivered by an uncaring, even bullying and sadistic teacher.
- The realism of petty crime and delinquency among disenchanting teenage boys and the inability of a criminal justice system to deal with them appropriately.

Technical aspects could include

- The film being shot entirely on location, mainly in Paris, and thus the use of authentic setting such as the Doinels' apartment, the streets, squares, parks and monuments of the capital.
- The authenticity of locations such as the school premises, the police station, the cells and the detention centre for delinquents.
- Realism in the use of costume and how costumes help to define the social standing of characters (Antoine's torn and shabby clothes compared to the smart suit and tie that René wears) or the identity of characters (Gilberte's carefully made-up face and her expensive clothes compared to the relative poverty in which they are living).
- The use of generally unknown actors, especially of children, and Truffaut's use, for example, in the scene with the psychologist, of improvised rather than scripted dialogue.
- The realism, therefore, of the behaviours, gestures and facial expressions seen in these young actors and of the camera shots used to capture these.
- The realism afforded by camerawork: the opening shots of a child's view of Paris; the long travelling that brings the film to a dramatic close and the freeze-frame close-up of a bewildered Antoine.

1 2

Louis Malle : *Au revoir les enfants*

1 2 . 1

Analysez comment, pour Julien Quentin et Jean Bonnet, leur enfance est affectée par la guerre.

[40 marks]

Possible content

- For most of the film there is a stark contrast between Julien and Jean in terms of how the war affects their childhood.
- For Julien the war is an inconvenience that results in rationing and some minor changes to his school life and routine, but he is, in general, protected by the school.
- His food parcels from his mother allow him and his brother François to engage in black-market deals via Joseph.
- He receives letters from his mother in Paris and so has sustained if, albeit, distant contact with his family.
- Jean, on the other hand, experiences total upheaval in his life as a consequence of the war.
- He is separated from his parents; he has no contact with his mother and has no knowledge of his father's whereabouts.
- He has to change his name and identity for fear of being denounced as a Jew.
- His survival depends on the kindness and courage of people like Père Jean who are prepared to risk their lives to keep Jewish people safe.
- Jean admits to Julien that he is afraid all the time; he constantly feels anxiety in the presence of the German soldiers as witnessed when they come to school for confession, and, later, when they bring the two boys back to school after the treasure hunt.
- School life, despite the air raids, provides some form of normality, routine and stability, allowing Jean the pleasure he finds in reading and learning, and the Chaplin film is a moment of respite, laughter and release.
- Julien's childhood is then dramatically affected by the war when he inadvertently betrays his friend to the Gestapo and when he is forced to witness Jean's departure to a certain death.
- And finally, Jean's childhood is affected by the worst possible fate. His death at the hands of the Nazis means that his childhood, and the rest of his life, are stolen from him.

1 2 . 2

« Dans ce film, Malle nous montre clairement les effets de la présence des Allemands en France. » Selon vous, jusqu'à quel point ce jugement est-il valable ?

[40 marks]

Possible content

- The presence of the German soldiers and thus of the occupying force in France is established from the very outset with the scene at the railway station. Announcements are made in both French and German: life is no longer normal for the French.
- Evidence of the Occupation is seen in the military vehicles in the town where the school is situated; Jean Bonnet looks out of the classroom window to see the German soldier who has come for confession.
- It is because of the German occupation of France that the Jewish pupils are being hidden in the school; normal life is again seen to be disrupted by air raids and blackouts.
- The phone call which Père Jean receives shows the risk of his being denounced for protecting the Jewish pupils; the rumours that are circulating represent a danger for the school.
- At the entrance to the public baths, there is an « *Interdit aux Juifs* » notice; there are German soldiers in the changing rooms who, ironically, show some affection for the Jewish pupils. Conversations among the boys on their way back to school refer to Pétain.
- The militia come to the school to conduct a search and Joseph explains to Julien Quentin that they are looking for those who, like Moreau the monitor, are refusing to do the « *Service de Travail Obligatoire* » in Germany.
- Julien and Jean are rescued by a German patrol when they are in the forest after the treasure hunt and are taken back to the school. When the patrol approaches, Jean's instinctive reaction is to try and run away. He later admits to Julien that he is afraid all the time.
- Perhaps one of the most significant scenes that shows the effects of the presence of the Germans is the one in the restaurant when the militia, collaborating with the occupying force, try and evict Monsieur Meyer. Their presence provokes division among the other diners.
- The discovery of Joseph's stealing supplies from school and dealing in the black market results in his dismissal from service in the school kitchen, and this in turn prompts him to collaborate with the Gestapo and denounce Père Jean for hiding Jewish pupils.
- The effects of the presence of the Germans now become more immediate, more dramatic and more sinister with the arrival in the classroom of Doctor Müller, leader of the Gestapo, and the German soldiers accompanying him. They are seen as far more threatening than the soldiers seen so far in the film.
- Jean Kippelstein is identified and led away; Negus, it appears, has managed to escape, but when he is brought into the sick bay and hidden under bed clothes, the nurse betrays him to the German soldiers, referencing again the collaboration of some of the French with the enemy.
- In the closing scenes, all of the boys are rounded up and lectured to about German obedience and discipline by Doctor Müller. They witness the departure of the three Jewish pupils and of Père Jean. In a voice-off commentary, we are informed of their fate at the hands of the Germans.

1 3**Mathieu Kassovitz : *La Haine*****1 3 . 1**

Analysez les similarités et les différences entre les personnages de Vinz et d'Hubert dans ce film.

[40 marks]**Possible content**

Similarities

- Both wear sports-oriented clothing which embodies their youthfulness as well as reinforcing their common identity and solidarity as banlieusards.
- They are both part hero, part villain, social victims of the system. They resent authority figures especially the police and media representatives.
- Vinz and Hubert share a class hatred which is evidenced by their appalling behaviour at the art gallery. They have an inherent inability to adapt to different social environments and are ill at ease outside the banlieue.
- Neither of them has an adult male figure who they can emulate or look up to as a role model. In each of their households it is a woman (Vinz's grandmother, Hubert's mother) who is the head of the household.
- Both the boys still live at home. Neither is employed. They are typical representatives of the violent, male-youth-dominated culture of the banlieue and spend much of their days with little to do.
- In the same way that Vinz wants to use the policeman's gun to exact revenge should Abdel die, Hubert uses the very same gun in the Mexican standoff at the end of the film, in retaliation or revenge for the shooting of Vinz by Notre Dame.

Differences

- Vinz is white and of Jewish origin. He wears a Star of David religious symbol. He is introduced by way of his large knuckle-duster in the form of his name. His bedroom, which he has to share with his younger sister, features a poster of a cannabis leaf.
- Vinz embodies and projects aggression and violence with threatening and uncouth gestures and disgusting habits (drooling while he sleeps, squeezing his blackheads and picking his nose).
- Vinz has violent fantasies of shootings (the night-club doorman, the traffic wardens in Paris) and he is fascinated by the police gun with which he wants to exact revenge if Abdel dies – although when it comes to the confrontation with the skinheads he is unable to go so far as to shoot someone.
- Hubert is of black African descent. He wears a Catholic cross and he is introduced by means of the poster advertising his boxing match which we see at the burnt-out and vandalised boxing gym that Hubert has set up.
- Hubert's energy and aggression are largely challenged positively through sport (particularly at his boxing gym before it is destroyed in the riots). His bedroom features posters of iconic black athletes. He is an embodiment of controlled male power, which makes his final violent reaction to the shooting of Vinz all the more shocking for the viewer.
- Hubert's demeanour is generally calm and considerate. He speaks more gently than Vinz and his speech is not characterised by as many obscenities. He is the tallest member of the trio and his physicality gives him a dignified authority that Vinz is incapable of.

1 3 . 2

Analysez les relations entre la police et les banlieusards présentées par Kassovitz dans ce film.

[40 marks]**Possible content**

- The relationship between the two groups is essentially one of conflict and increasing tension in the aftermath of rioting which was itself in response to the « *bavure policière* » that has put Abdel in a coma.
- Few police officers are depicted sympathetically. The police officers in the street in Paris offer polite assistance, and Samir (in the banlieue) tries to assist Vinz, Saïd and Hubert, securing Saïd's release from custody after he was arrested at the hospital. On the whole the police are shown to be inherently and instinctively hostile in their relationship with the banlieusards.
- The underlying hatred and disdain that the police display towards the banlieusards is best exemplified by the brutal interrogation and humiliation of Saïd and Hubert in Paris. They are subjected to racial and sexual slurs as well as physical abuse whilst they are tied to chairs.
- The unbreakable vicious circle of conflict between the two groups where « *la haine attire la haine* » is emphasised by the cyclical nature of the film which begins and ends with a « *bavure policière* », each of which results in the death of a banlieusard.
- The violent confrontation between Abdel's brother and the police further emphasises the brutality with which the forces of order deal with incidents in the banlieue.
- The reasoning behind the conflict is not really clear-cut. There are certainly elements of racism but we see police officers in the banlieue and in the interrogation scene who are of diverse and non-white origin.
- The general attitude of the banlieusards towards the police is perhaps best summed up at the beginning of the film where Saïd is introduced by way of his graffiti tag which reads « *Saïd. Baise la police* ».
- Saïd, who is the least physically aggressive member of the trio, is also quick to condemn police behaviour and procedures when he says « *un Arabe dans un commissariat ne tient pas plus d'une heure* ».
- The police seem to harass the banlieusards with no apparent reason. There is no adequate explanation why the police break up the barbecue that Saïd's brother has organised for his friends on a rooftop. The ensuing confrontation quickly descends into exchanges of insults and violent and threatening gesturing as the gathering is dispersed.
- There is a deep mistrust of police by the banlieusards. Despite his attempts to act as a go-between and appear sympathetic by trying to help the three protagonists, Samir is distrusted simply because he represents the police. When he tells them he is trying to protect them, Hubert's response is « *Qui nous protège de vous ?* ».
- The police presence in the hospital where Abdel lies in a coma seems somewhat excessive. It is the refusal by the police officer to allow Abdel's friends to visit him that provokes a violent outburst, captured on camera by reporters, which leads to Saïd being arrested and taken to the local police station. This is unjust since Saïd is not the most aggressive member of the trio, nor is he the most imposing or most dominant physically – and yet the police decide he is the leader.
- Although they have committed no crime, the hatred of the police officers at the police station, where Saïd has been taken, is clearly signalled by the hostile way the officers stare at Vinz and Hubert. Their posture is threatening.

1 4**Cédric Klapisch : *L'auberge espagnole*****1 4 . 1**

Analysez les personnages de Jean-Michel et d'Anne-Sophie et leur importance dans la vie de Xavier.

[40 marks]**Possible content**

- Jean-Michel is married to Anne-Sophie and they are on the same plane as Xavier from Paris to Barcelona. On their way to collect their luggage at Barcelona airport, Jean-Michel confides in Xavier that he, too, took part in the Erasmus programme.
- Jean-Michel makes the offer to Xavier to stay with them temporarily while he finds accommodation; his male chauvinistic attitudes come across in the way he expects Anne-Sophie to do all of the unpacking and to prepare a meal for them.
- He works as a neurologist at a hospital in Barcelona, where he is constantly on call. As a result, he does not have time to spend with his wife and so asks Xavier to show her around the city.
- Jean-Michel is very arrogant. He encourages Anne-Sophie to tell Xavier how she fell in love with him at first sight and even when it is clear she is reluctant to do so, he insists. He clearly derives a lot of satisfaction from this.
- Anne-Sophie is extremely timid and lacking in confidence; she is in Barcelona because she has followed her husband there; she has no command of Spanish and no independent purpose for being in the city.
- She relies heavily on Xavier's company and reminds him that she saw him crying on the plane from Paris; this creates something of a bond of sympathy on her part.
- They spend increasingly more time together and grow closer. Advised by Isabelle on how to seduce a woman, Xavier puts the advice into practice with Anne-Sophie who, initially, resists his advances but very quickly succumbs.
- Thus begins a very passionate affair between the two which sees Anne-Sophie become ever more infatuated with Xavier to the point that she quite literally cannot bear to be away from him.
- Xavier, for his part, goes through the pain of the break-up with his girlfriend Martine and becomes increasingly confused about his life; he undergoes some sort of emotional breakdown which results in having hallucinations about seeing Erasmus.
- He goes to see Jean-Michel to ask for a brain scan to be carried out and this Klapisch presents through some rather surrealistic scenes inside Xavier's head involving images of his intimate moments with Anne-Sophie.
- Jean-Michel gives Xavier a clean bill of health and says he is probably suffering from exhaustion. He also reveals that Anne-Sophie has confessed to him about her affair and he forbids Xavier from seeing his wife.
- The couple turns up at Xavier's going-away party though it seems clear Jean-Michel would rather not be there. Anne-Sophie is more important than her husband in terms of the changes Xavier undergoes in the course of his year in Barcelona.

1 4 . 2

« Tout l'intérêt de ce film est concentré dans un petit appartement dans la ville de Barcelone. » Dans quelle mesure, à votre avis, ce jugement est-il justifié ?

[40 marks]**Possible content**

Evidence that much of the interest of the film is concentrated in a small apartment in the city of Barcelona would include

- The fact that the title of the film relates to Xavier's belonging to the community of flatmates of mixed nationalities that share the ups and downs of their lives together.
- The interaction between these flatmates that Xavier, as the main character, witnesses constitutes the main plot of the film, and the apartment becomes the setting in which the individual dramas play out.
- Xavier's separation from Martine, the problems he has with communicating with her, the failed reunion of the two in the apartment itself, and the eventual break-up between them.
- Wendy's casual affair with Bruce and the surprise visit from her boyfriend Alistair which prompts all of the flatmates to work together to avert a crisis.
- The threat posed by the landlord's decision to sell the apartment, Xavier's success in negotiating a change of heart and the need to bring in another tenant to share the increased rent.
- Isabelle's arrival, her growing friendship with Xavier, the difficulties she experiences in her lesbian relationships and the change in dynamic within the flat that her arrival brings about.
- The disruption that William's arrival causes, the friction created by his presence and by his strongly stereotypical views of different countries and nationalities, and the need for his sister Wendy to smooth ruffled feathers.
- The film also explores a number of sub-plots that move the focus away from the apartment in Barcelona, including the quite tempestuous relationship between Xavier and his mother.
- There is also the relationship between Jean-Michel and Anne-Sophie which is seen through Xavier's eyes when he temporarily lives with the couple at the start of his year on the Erasmus programme.
- This engenders in its turn the sub-plot of the relationship between Xavier and Anne-Sophie which plays out in various locations in the city of Barcelona other than the apartment.
- The film has a focus, too, on the aspirations and ambitions of Xavier pre and post his time in Barcelona which opens the film with a career plan that requires fluency in Spanish and closes it with a complete change of direction and the return to a childhood dream of becoming a writer.

1 5**Jean-Pierre Jeunet : *Un long dimanche de fiançailles*****1 5 . 1**

Analysez l'importance des lettres MMM, des bottes allemandes, et du gant rouge qu'on voit à plusieurs reprises au cours de l'histoire présentée dans ce film.

[40 marks]**Possible content**

- The letters MMM are seen at various points in the film. They are a literal declaration of Manech's love for Mathilde and a recurring symbol of their relationship. The meaning of the letters is coded until they are read out loud and the second letter becomes « aime » not « M ». The letters now stand for « Manech aime Mathilde »; « Mathilde aime Manech ».
- Manech carves the letters onto a church bell after carrying Mathilde to the top of the church tower and also on to a cliff top after they have made love for the first time. We do not see these events in strict chronological order since they appear in flashbacks – so the viewer is puzzled by the code and invested in discovering its meaning, revealed only when Manech declares the meaning out loud.
- We see Manech carving the letters into a tree when he is condemned to No Man's Land. His actions are recounted by eyewitnesses of the event. In this declaration of love, something he can hold on to despite the trauma he experiences, he effectively offers himself as an easy target for the German gunner to identify and shoot as he carves the letters and waves with his injured hand.
- The letters are finally used as a means of signalling information to Mathilde. The German woman erases most of the words on a chalkboard menu to leave prominent the letters MMM. In private she reveals to Mathilde that her brother saw what happened in No Man's Land. She can guarantee that Manech was last seen carving the letters into a tree. She also confirms that her brother subsequently saw two soldiers leaving the battlefield.
- The boots are initially taken from the body of a German soldier by Bastoche. He is one of the five men condemned to No Man's Land at Bingo Crépuscule and he is actually innocent. He did not intend to self-mutilate to escape being on the front line. He injured himself while trying to kill a rat with the butt of his gun.
- The boots are exchanged with those of Biscotte. The exchange is made before Bastoche is sent into No Man's Land. They now identify Biscotte. The exchange here symbolises the reconciliation of the two men who have once again become friends.
- When Biscotte is killed during the bombardment by the Germans, the boots are taken by Benoît Notre-Dame along with Biscotte's dog tags, who uses them to assume a different identity to escape No Man's Land. Élodie believes Biscotte was killed in an explosion at the military hospital in Combles.
- The boots now add further confusion to establishing exactly who is who in Mathilde's attempts to reconstruct events. It is no longer certain who exactly died at the front lines, who the two soldiers who left the battlefield are, one of whom was wearing German boots, and who 'died' at the hospital in Combles.
- The red glove is given to Manech to cover up his self-mutilated hand. It is a token of the camaraderie at the Front Lines and the sympathy Célestin Poux has for the young soldier who has been condemned.
- The glove also comes to symbolise the memory of when Manech and Mathilde first made love, worn on the hand with which Manech caressed her and with which he still feels her heartbeat when he remembers falling asleep with his hand on her breast.
- The glove identifies Manech in No Man's Land. When he waves at the German gunner plane the glove makes him a target. Eyewitnesses see the man with the red glove shot as he carves letters into a tree.

- The red glove is removed by Benoît Notre-Dame who carries the injured Manech from No Man's Land. By transferring the dressings on Manech's hand to another dead soldier he effectively hides the identity of Manech in much the same way that he has hidden his own. It is no longer certain who the soldier wearing German boots carried on his back is. It is assumed to be Desrochelles. Subsequently Manech 'becomes' Desrochelles, confusing Mathilde's search for him even further.

1 5 . 2

Analysez l'importance de la Première Guerre mondiale comme contexte historique de ce film, et comment Jeunet présente les images de la guerre.

[40 marks]**Possible content**

- In making the film Jeunet uses the context of the First World War to explore the effects and impact of historical trauma, not just on soldiers, but also on those they left behind. The war context allows him to present his themes via fictionalised events which mirror and parallel events which happened historically.
- He pays attention to historical detail in order to provide a faithful and accurate portrayal of life in the trenches of the First World War. The war and its impact take on a defining role whose horrors are faithfully documented and depicted.
- The scenes in the trenches are filmed more realistically, identified by a different and harsher colour palette (steel blue, grey, black). This is in stark, cold contrast to the pre-war and post-war scenes where the images occasionally have a dreamlike quality. The images in the trenches are intended to haunt the viewer in the same way they haunted the soldiers who experienced this first hand.
- We see graphic images of the brutality of war including flooded trenches filled with mud, mutilated bodies, ever-present barbed wire and craters caused by constant bombardment. We experience the historical trauma and the horrors that haunt those who endured them in full detail.
- Jeunet reinforces the sense of trauma experienced by the five condemned men by using shots from their perspective and point of view with a focus on the impact of suffering seen from a personal individual level. We see through their eyes the desecration of the dead by an officer and the bayonetting of a young German soldier who is about to surrender.
- Although a fiction, Manech's experiences at the Front traumatise him to the extent that he is prepared to self-mutilate to escape the horrors of the war as many actual soldiers fighting in the trenches also did. He sees a comrade literally blown to pieces right in front of him.
- Jeunet depicts in detail the experiences of the condemned men on the day they are sentenced. We learn of limited food supplies at Bingo Crépuscule, the lack of any real shelter from the rain and the cruelty of condemning men to No Man's Land to be shot, presumably by the enemy.
- We also see the execution of presumed traitors by their own side and the ordering of men to climb above the parapet of the trenches, only to be mown down by machine-gun fire as they go over the top or approach the enemy trenches.
- The German bombardment of Bingo Crépuscule is depicted as relentlessly brutal and in the subsequent counter-attack many French troops are massacred. In the carnage it becomes difficult to even identify individual soldiers – which allows Benoît Notre-Dame to escape the war by assuming the identity of another soldier.
- The film focuses on how individual lives are destroyed by war and how those who survive cope with and face up to the loss of those who died. The film ends with Manech who suffers from amnesia and has complete identity loss as a result of his experiences in the trenches. It is not certain that he will ever remember who Mathilde is.
- Despite all this negativity we also see the camaraderie of soldiers on the Front Line and we witness the reconciliation between Biscotte and Bastoche as they embrace before Bastoche is sent into No Man's Land.
- We learn of the misappropriation of supplies in the trenches but see these returned by Célestin Poux in simple acts of kindness by providing extra food for the men and, at Manech's request, a bowl of hot chocolate and a slice of bread and butter spread with honey.

1 6**Laurent Cantet : *Entre les murs*****1 6 . 1**

« La salle de classe de Monsieur Marin est dominée par la tension et le conflit. » Dans quelle mesure êtes-vous d'accord avec ce jugement ?

[40 marks]**Possible content**

- The majority of scenes which take place in Marin's classroom are scenes of tension and conflict and we see very few moments where the atmosphere is calm and one in which the students are quiet and working purposefully. Most lessons are disrupted by poor and sometimes violent behaviour or by challenge and confrontation between the students and Marin.
- From the outset we recognise that Marin's job will not be easy when we see that the start of the first lesson of the year is chaotic and rowdy with little attention paid to Marin until he resorts to shouting for calm.
- Much of the conflict in Marin's classroom is generated as a result of poor behaviour from challenging and difficult students.
- Marin does not always help himself. He has no fixed seating plan and the students sit where they want even when it is clear they are misbehaving together.
- The atmosphere of the classroom is not helped by a sense of mistrust between some students and Monsieur Marin. Although he professes to be really interested in their lives, when he wants them to write self-portraits, Angélica questions his sincerity by pointing out that he is just doing his job by getting them to write.
- Esmeralda and Louise, class representatives, are generally disrespectful and create conflict by passing on confidential information to other students regarding their progress. It is their poor behaviour and attitude, particularly at the « *conseils de classe* » meeting, that provoke Marin into referring to them as « *pétasses* » which escalates the conflict and tension of the situation into violence.
- The tension in Marin's classroom is further increased when Koumba, refusing to read in class, is challenged by Monsieur Marin, and their exchanges turn into an argument. Asked to apologise verbally and in writing, Koumba does so. She tells Marin her verbal apology is insincere, and in her letter of apology, points out that she is no longer prepared to speak to him and will sit at the back of the class. She tells him she respects him but that he doesn't respect her.
- The conflict and tension in the classroom are also generated by disruptive students like Boubacar, who frequently interrupts lessons with inappropriate and usually sexualised comments. He also challenges Monsieur Marin inappropriately by asking if he is a homosexual. Marin's sarcasm in response is provocative and just creates further conflict between himself and his students.
- Souleymane is the most challenging and difficult of Marin's students and he is a source of almost constant conflict.
- Souleymane forgets books that he needs on purpose. He completes very little work in class and is generally inattentive and disinterested. He is argumentative in virtually all his dealings with Marin. He is extremely disrespectful towards him on more than one occasion.
- Souleymane also instigates arguments with other students. He is disrespectful of them and quick to insult them, generating even more conflict in the classroom.
- There is also actual violence in the classroom when the situation of conflict degenerates to the extent that Souleymane's outburst results in Koumba being injured.

1	6	2
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Analysez la situation des enfants d'immigrés en France telle qu'elle est présentée dans ce film.

[40 marks]

Possible content

- Marin's class is presented as a typical class in an inner-city ZEP and is diverse in its make up of children from many different immigrant backgrounds. The focus of the film on several key members of the class allows the viewer an insight into some of the issues they experience and some of the problems they generate. The individual class members can be seen as representative of the immigrant communities that exist in the inner city.
- There are problems of language. Wei is of Chinese descent and does not always understand French well nor speak it easily, which isolates him from many other students in the class, although he is able to translate for a fellow Chinese student.
- Wei's problems are compounded when we learn that his mother has been arrested as an illegal immigrant. It is not clear whether or not his father has the correct documentation either. Wei's future itself remains uncertain.
- Esmeralda resents being referred to as French although she admits this is her official nationality. She is particularly disruptive in class and is highly critical of other students, particularly those of a different background. Unable to keep her criticism silent, she verbally and loudly insults Wei and Souleymane on more than one occasion. There is little solidarity between the ethnically and culturally different members of the class.
- Khoumba criticises Marin's use of standard 'white' names when he gives examples of sentences to write. She claims that he overlooks the diverse make up of the class and their individuality by ignoring them when he puts names on the board – though Marin is quick to point out the difficulty of including every background in the class in his examples.
- Henriette does not seem to engage in any of the lessons in which the camera focuses on her. It is not clear whether or not she even really understands what she is supposed to do. Her comments at the end of the film, that she has understood and learned nothing all year, are an indictment of a failing education system and curriculum that seems entirely at odds with the needs of the students in this diverse inner-city mix.
- Angélica mistrusts Marin's motives and his professed interest in the lives of his students. She cannot accept that this white, middle-class Frenchman could be even slightly curious about the background of his students. He is just doing his job as a teacher as far as she is concerned – simply trying to get them to write.
- Boubacar is disruptive and interrupts the class on several occasions with inappropriate questions and comments. From an ethnically different background to many other classmates, he is, like Esmeralda, quick to make judgement, criticism and inappropriate comment about other students, with a particular antagonism towards Souleymane. He also struggles with language and finds it difficult to work out the correct way to construct sentences. He cannot spot mistakes in verbs that Marin writes on the board and although his attempts are presented in a humorous way, they serve to highlight a real problem faced by some students.
- Nassim is from an immigrant background that values education and progress. His father reveals, at the parent teacher meeting with Marin, that he is proud of his son and will provide him with whatever he needs to succeed.

- Carl is of Caribbean descent. He is keen to make this clear although he is accused of being a hypocrite by Souleymane who says that someone who is proud of their heritage and identity should not choose to support the national French football team which Carl admits he supports. Through this interaction it is made evident that students of diverse ethnic descent are confused and culturally torn between being French and of non-mainland France family origin. How can they maintain an individual cultural heritage?
- Rabah reveals to Marin that he is often embarrassed when he visits friends from different cultural backgrounds. He is made uncomfortable by the different habits they have, particularly when it comes to eating with other families. He is also acutely aware of prejudice saying that when he visits others they often make comments about him being an « *Arabe* ».
- Souleymane is of Islamic descent and is proud of his background, as exemplified by his tattoo of words from the Koran. He is educationally limited and becomes a source of disruption that escalates into increasingly violent outbursts which ultimately lead to his permanent exclusion. We learn progress is hampered by his home life. His mother signs report cards she cannot read and speaks no French. It is almost certain that once he is permanently excluded from school, his father will send him back to Mali.