



AS FRENCH 7651/2

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)

Copyright information

AQA retains the copyright on all its publications. However, registered schools/colleges for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to schools/colleges to photocopy any material that is acknowledged to a third party even for internal use within the centre.

Copyright © 2025 AQA and its licensors. All rights reserved.

tc = tout court ie with no addition or qualifications

Section A

Guidance on level of accuracy in translations into the target language

Errors of accent

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

Errors of spelling

Errors of spelling will not be tolerated.

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

Errors of gender

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

Alternative answers

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

A successful translation

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

Repeated errors

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

Section A

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

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.1	Many people	Beaucoup de gens/personnes	Bien des gens/personnes Plein de gens De nombreux gens	Beaucoup des gens Bien de gens plusieurs
	claim that	prétendent que		déclarent/disent/affirment
	all couples	tous les couples		
	have the right	ont le droit d'	de if verb in box 5 starts with consonant even if it's the wrong verb	de before verb starting with vowel
	to raise	élever		lever/ fonder
	a family.	une famille.		des enfants

[3 marks]

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.2	According to them,	Selon eux,	D'après eux/pour eux	
	children with same-sex	les enfants avec des parents		des enfants avec les parents les jeunes/les petits
	parents	de même sexe		homosexuels du même sexe
	can	peuvent		Tenses other than present
	be	être		
	happy.	heureux.	contents	

[3 marks]

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.3	It seems that	Il semble que	il paraît que	Tenses other than present Apparemment
	all the studies	toutes les études		
	have found that	ont trouvé que	aient	Tenses other than perfect
	this	ceci	cela / ça	c'/ce/cet/cette/celui/celle
	is	est	c'est following ça	NB c'est to translate boxes 4 and 5 = 1 mark only for est
	true.	vrai.		la vérité

[3 marks]

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.4	In my opinion,	A mon avis,	A mon sens/selon moi/pour moi/ en ce qui me concerne	Dans mon opinion
	what	ce qui		quoi/ce que
	counts	compte		
	most	le plus	NB For this box credit a superlative le/la plus even if it's in some mangled phrase/paraphrase eg la chose la plus importante / la plus importante chose	
	is the well-being	(c')est le bien-être		le bien-étant
	of the child.	de l'enfant.		des enfants d'un enfant

[3 marks]

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.5	If there is	S'il y a	S'il existe	Tenses other than present
	love	(de) l'amour	Si l'amour existe = 2	
	in a home,	dans un foyer,		une maison chez + pronoun
	nobody	personne ne		Mangled negative form
	will be	sera	va être	Tenses other than future
	sad.	triste.	mécontent	déçu

[3 marks]

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

Level of response marking instructions

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

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

Step 1 Determine a level

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

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

Step 2 Determine a mark

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

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

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

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

Sections B and C Assessment criteria for Questions 02–17

Each assessment objective should be assessed independently.

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

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

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

Serious errors are defined as those which adversely affect communication.

Minor errors include:

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

Serious errors include:

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

Complex language includes:

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

The above examples are neither prescriptive nor exhaustive.

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

Annotations for essay marking:

Tick = content point considered in award of AO4 mark

REP = repetition

? = unclear

Section B Books**0 2****Molière : *Le Tartuffe*****0 2 . 1**

Examinez comment les rapports dans la famille d'Orgon sont affectés par la présence de Tartuffe.

Vous pouvez utiliser les points suivants :

- les rapports entre Orgon et Elmire
- les rapports entre Orgon et Damis
- les rapports entre Orgon et Mariane
- les rapports entre Orgon et Cléante.

[35 marks]**Possible content**

- The relationship between Orgon and Elmire

From the outset, it is clear that Tartuffe's presence is a cause of friction between the couple as Elmire sees Tartuffe for the hypocrite that he is and cannot persuade Orgon that he is being manipulated.

Orgon prizes his admiration for Tartuffe above his feelings for his wife, not only dismissing the allegation that Tartuffe has attempted to seduce Elmire but encouraging Tartuffe to spend more time with her.

In the face of Orgon's obsession with Tartuffe and in order to avert the disastrous consequences of this for his entire family, Elmire contrives to demonstrate Tartuffe's true nature by engineering a seduction scene which her husband, hidden under the table, witnesses.

- The relationship between Orgon and Damis

The relationship is strained from the start because of Tartuffe's presence in the household and because of his influence over Orgon.

It reaches breaking point, however, when Damis eavesdrops on Tartuffe's attempts to declare his feelings for Orgon's wife and to seduce her.

The allegation that Damis makes falls completely on deaf ears and prompts Orgon to disown his son.

- The relationship between Orgon and Mariane

So infatuated is Orgon with Tartuffe and so completely taken in by his false piety that he is prepared to offer his daughter's hand in marriage to the hypocrite.

This is a tragic turn of events for Mariane as she is deeply in love with Valère; her filial duty prevents her from expressing her true feelings towards her father.

When Orgon realises the truth about Tartuffe and the trouble that he, Orgon, is in, Valère makes ready a carriage for Orgon's flight and offers him the sum of 1000 louis; this generous act will later be rewarded by Orgon's consent for Mariane and Valère to be married, thus repairing the damaged relationship with his daughter.

- The relationship between Orgon and Cléante

Orgon's obsession with Tartuffe frustrates his brother, Cléante, but the relationship between the two is not significantly damaged by Tartuffe's presence.

Cléante remains throughout the play the voice of reason and tries to persuade Orgon of the error of his ways through rational argument.

Cléante tries to be a steadying influence for Orgon both when he is under Tartuffe's control and, later, when he has discovered Tartuffe's true nature, advising against extreme actions.

0 2 . 2

Examinez le personnage de Madame Pernelle et son importance dans la pièce.

Vous pouvez utiliser les points suivants :

- ses rapports avec son fils, Orgon
- son attitude envers Tartuffe
- ses rapports avec le reste de la famille
- son importance dans la pièce.

[35 marks]**Possible content**

- Her relationship with her son, Orgon

Madame Pernelle is as taken in by Tartuffe as is her son and we see from the very start of the play how she and Orgon are pitted against the rest of the household on this matter.

She is supportive of her son's actions in welcoming Tartuffe into his home and seemingly agrees with all of Orgon's decisions where Tartuffe is concerned.

She does not believe Orgon when he tells her of Tartuffe's attempt to seduce Elmire; she remains steadfast in her belief in Tartuffe until the point where Tartuffe's treachery is fully revealed.

- Her attitude towards Tartuffe

She will hear no bad word said against Tartuffe and in the face of any criticism she defends his preachings and his actions.

For Madame Pernelle, Tartuffe is a genuinely devout and pious man whose concern for the salvation of all the family is sincere.

Tartuffe is, in her eyes, the example to be followed unquestioningly and unreservedly.

- Her relationship with the rest of the family

Because of the stand they take against Tartuffe, Madame Pernelle is hostile towards and critical of every member of the family except Orgon.

Her grandson is a fool who will cause trouble for his father; her granddaughter may seem discreet and gentle, but, as they say, still waters run deep.

She is most critical of her daughter-in-law, Elmire, who spends far too much on clothes and is no sort of example for the children to follow; Cléante's outlook on life has nothing to recommend it.

- Her importance in the play

Madame Pernelle is a secondary character who appears only at the start and at the end of the play.

Her role is, nevertheless, important in allowing the audience to understand very quickly the tension and friction in the household and the cause of this.

Her presence in the opening scene creates the atmosphere of division and dissent that will be sustained throughout much of the play.

0 3**Voltaire : *Candide*****0 3****1**

Examinez les éléments du conte qui donnent une image plutôt positive de la condition humaine.

Vous pouvez utiliser les points suivants :

- l'amour
- l'amitié
- la générosité
- la résilience.

[35 marks]**Possible content**

- Love

Candide's love for Cunégonde is what drives him throughout the story despite being expelled from his home by the Baron because he is not a suitable match for her. Due to Candide's illegitimate birth the Baron will not allow a marriage with his daughter. Candide's love remains constant despite their separation and the many challenges he faces such as being conscripted to the army where he suffers abuse and hardship. At the end of the story, Candide remains committed to marrying Cunégonde even though she has changed greatly; she is no longer young and beautiful but ugly and cantankerous.

- Friendship

Candide forms strong friendships with the other characters through their shared adventures (in particular Pangloss and Cacambo). The friendships endure despite the challenging circumstances such as when Pangloss is accused of heresy. These friendships demonstrate the positive aspects of « *la condition humaine* » as the characters remain loyal to each other for example when Cacambo's quick wit saves Candide from the Oreillons and the Jesuits.

- Generosity

Candide generously gives money to strangers such as Brother Giroflée and Paquette. Candide purchases Cunégonde's freedom from slavery as well as that of the old woman, and he frees the Baron and Pangloss from the Turkish chain gang. He buys the farm so that they can all live together. Acts of benevolence highlight the positive side of human nature but also show that money, and the power that goes with it, often creates as many problems as it solves.

- Resilience

Human nature makes the characters remain optimistic and stay alive even when faced with cruelty and suffering. Candide faces many challenges in a world full of evil, cruelty and suffering, but he always perseveres and eventually finds happiness in hard work.

The old woman has thought about suicide many times as she has experienced great suffering (the death of a fiancé, rape, slavery and cannibalism in wartime), but she loves life too much to take her own.

03.2

Examinez les personnages qui influencent le plus l'attitude de Candide envers l'Optimisme.

Vous pouvez utiliser les points suivants :

- Pangloss
- Cunégonde
- Martin
- la vieille.

[35 marks]

Possible content

- Pangloss

Pangloss is his mentor and Candide believes in Pangloss' philosophy that their world is the best of all possible worlds when things are going well for him.

Candide's faith in Pangloss' philosophy is repeatedly tested throughout his adventures and his experience of life; his time in the army, the earthquake and the auto-da-fé.

However, as he acquires more knowledge of the world, Candide begins to question his faith in Optimism when he sees Pangloss facing numerous challenges that go against his philosophy, for example when he suffers from syphilis, he is nearly hanged and is imprisoned.

- Cunégonde

Candide's love for Cunégonde and his quest to be reunited with her are what drive him despite her betrayal of Candide by marrying Don Fernando.

Cunégonde's suffering and exploitation cause Candide to question his views on Optimism; she has suffered at the hands of the Bulgar army, has been raped and held as a sex slave.

However, he remains optimistic in the face of cruelty and suffering and is determined to marry her.

- Martin

Martin's philosophy of Pessimism contrasts with Candide's Optimism; he sees only envy, hatred, murder and war in a world that he believes God has abandoned.

He expects the worst from the world, gives a cynical, realistic perspective on life and does not agree with Candide's idea that only the wicked are punished (for example when the guilty Dutch captain drowns with his innocent passengers).

Candide's discussions with Martin lead him to question his Optimism and give him a better understanding of the world.

- The old woman

The old woman teaches Candide to love life despite the suffering he endures.

She has suffered hugely but she embraces life and repeats that she is a woman of experience who loves life in spite of everything.

She contradicts Pangloss' attitude towards Optimism and although her misfortunes have made her cynical about human nature, she does not give in to thoughts of suicide.

0 4**Guy de Maupassant : *Boule de Suif* et autres contes de la guerre****0 4 . 1**Examinez le thème de l'égoïsme dans *Boule de Suif*.

Vous pouvez utiliser les points suivants :

- l'égoïsme des voyageurs
- la générosité de Boule de Suif
- les différences entre les classes sociales en ce qui concerne l'égoïsme
- l'égoïsme des gens en général.

[35 marks]**Possible content**

- The selfishness of the travellers

The travellers only think of themselves in their treatment of Boule de Suif and ensuring their own needs are met.

They are happy to eat her food even though she does not have much to share with them.

They do not want to have to wait in Tôtes any longer than is necessary and when the only way for them to leave is to fulfil the wishes of the Prussian officer, they pressurise Boule de Suif into sleeping with him despite her initial refusal.

- Boule de Suif's generosity

Boule de Suif happily shares her food with her companions and does not ask them for anything in return.

She is the least well off of all of them but the most generous.

Boule de Suif demonstrates a complete lack of selfishness in her willingness to make sacrifices to help the others; she does not want to sleep with the Prussian officer but in order to help the other travellers she gives in to their demands.

- Differences between the social classes regarding selfishness

The characters from higher social classes are portrayed as selfish; they expect others to give them whatever they need and do not consider the consequences.

Boule de Suif is from the lowest social class and she is shown to be the least selfish; she has the least to offer in terms of material wealth and yet she is the one who sacrifices the most during the journey.

Due to Boule de Suif's profession, they see her as inferior to them and lacking in morality, and so do not believe that there is any reason why she would not sleep with the officer to help them.

- The selfishness of people in general

Maupassant shows the worst of human nature through the hypocrisy of the other travellers. They are happy to befriend Boule de Suif in order to get what they want but then shun her once she has served her purpose and is no longer of use to them.

The characters are inherently selfish and self-serving. They have little regard for anyone else and only think of themselves.

The travellers selfishly use Boule de Suif to their own advantage, abusing her good nature in order to get what they want.

0 4 . 2

Examinez les réactions de différents personnages face à la guerre, en vous référant à deux contes.

Vous pouvez utiliser les points suivants :

- expliquez votre choix de contes
- le courage
- la cruauté
- le patriotisme.

[35 marks]

Possible content

- Explain your choice of stories

How each story shows the characters' reactions to war due to their experiences.
How these reactions are similar or contrasting and what they show about Maupassant's views on war.

The reasons for the characters' different reactions.

- Courage

Daily acts of heroism are carried out by humble characters. In *La Mère Sauvage*, Madame Sauvage welcomes the young soldiers into her home and treats them with kindness despite them being the enemy. The boys become like sons to her. Her moral values change in order to survive; she is completely powerless and has no choice but to accept the soldiers in her home even though it goes against her patriotic feelings.

In *Deux Amis* the two friends show courage when faced with death; they accept their fate knowing that the fishing trip was a risk but choosing to go ahead with it despite the dangers.

- Cruelty

The Prussian soldiers forget what acceptable behaviour is and show no compassion towards the two men in *Deux Amis*. The men are no different to them than the fish that they catch to kill. After killing the men, the officer orders his men to cook the fish the men had caught.

The violence and cruelty of the soldiers is shocking and totally unnecessary as Monsieur Morissot and Monsieur Sauvage are no threat to them, but they are powerless and entirely at the mercy of the soldiers. Their bodies are thrown into the river like unwanted fish.

The war drives certain characters to acts of cruelty that are against their nature. In *La Mère Sauvage*, Madame Sauvage kills the soldiers after learning of the death of her son as her hatred of the enemy is stronger than her maternal feelings towards the boys. The young soldiers become innocent victims of the cruelty of war.

- Patriotism

In *Deux Amis* the characters are united against the enemy, and they refuse to give the password to the officer even though he says he will spare their lives if they do so. They remain patriotic despite the threat of death.

The Prussian officers portrayed in the stories are motivated by a sense of duty and an adherence to military discipline and patriotism which shows little regard for human life and no compassion.

In all the stories Maupassant shows that it was acceptable to kill in the name of « *la patrie* ».

0 5**Albert Camus : *L'étranger*****0 5 . 1**

Examinez l'importance des actions de Meursault avant, pendant et après sa visite à l'asile pour assister aux funérailles de sa mère.

Vous pouvez utiliser les points suivants :

- ses actions le jour avant l'enterrement de sa mère
- ses actions le jour de l'enterrement de sa mère
- ses actions quand il retourne en ville
- les conséquences de ces actions pendant le procès de Meursault.

[35 marks]**Possible content**

- His actions the day before his mother's burial

Meursault travels to the home in Marengo where his mother has been a resident, but he is unsure of when she actually died.

During the wake, while other residents watch respectfully, Meursault casually drinks coffee and smokes.

Responding to his physical needs rather than emotional engagement with his mother's death, Meursault falls asleep in the morgue.

- His actions on the day of his mother's burial

Meursault's behaviour remains casual and his demeanour is a marked contrast with that of Monsieur Pérez who collapses with grief.

Meursault is more concerned about the physical discomfort he feels in the hot sun than by the funeral and burial.

Meursault does not cry or show any sign of grief. His reactions to the day lack emotional response or engagement.

- His actions when he returns to town

Back in Algiers, the very next day, Meursault goes to the beach to sunbathe and swim. He spends the evening with Marie, a former colleague. They go to see a comedy film and spend the night together.

We see Meursault in the following days observing people from his balcony. He is detached from society – a non-participant.

- The consequences of these actions during Meursault's trial

Meursault's lack of feeling or any emotional attachment towards his mother sets him in conflict with both the magistrate and his own lawyer.

His behaviour and actions in response to his mother's death become more important than the shooting of the Arab for which he is on trial. He is accused of burying his mother « *avec un cœur de criminel* ».

Witnesses who are called emphasise how Meursault's behaviour is so divergent with the norms of society. It is this more than the act of murder itself which results in his being sentenced to death.

0 5 . 2

Examinez les aspects de la vie de Meursault qui suggèrent qu'il est un étranger.

Vous pouvez utiliser les points suivants :

- son comportement général dans la société
- son attitude envers la mort de sa mère
- ses relations avec les autres personnages du roman
- son attitude et son comportement pendant son procès.

[35 marks]**Possible content**

- His general behaviour in society

Meursault does not adhere to the norms of the colonial society in which he lives and he remains an essentially passive and detached bystander in his daily life. He is more aware of physical sensations of comfort or discomfort than emotional feelings, and seems to be particularly overwhelmed by the heat and glare of the sun. Meursault holds few personal opinions and generally responds to questions, even those which involve important life choices concerning career and relationships, with a non-committal « *Ça m'était égal* ».

- His attitude towards his mother's death

Meursault is not only unsure of the date of his mother's death, he does not even know how old she was.

His behaviour when he visits the home in which she lived is not appropriate in the eyes of society – in particular the fact that he seems to be without emotion and casually drinks coffee and smokes.

During the period of what should be mourning Meursault, instead, profits from the good weather by spending the day at the beach sunbathing and swimming and then takes Marie to see a comedy film before spending the night with her.

- His relationships with other characters in the novel

Meursault responds to the proposal of marriage with a lack of interest, engagement or enthusiasm. He agrees to marry Marie but points out he probably does not love her. Despite the morally questionable behaviour of Raymond and the violence he displays towards his mistress, Meursault sees no reason not to befriend and assist him. Apart from Emmanuel, Raymond and Marie, Meursault has few, if any, friends or acquaintances and is very much a loner who is distanced from the regular French colonial society in Algiers.

- His attitude and behaviour during his trial

Meursault refuses to 'play the game' and will not lie or manipulate the truth, even when it is in his best interests to do so, when he faces the death penalty.

No explanation is given for the excessive and needless violence he displayed by shooting four more bullets into the Arab's body even though he was already dead.

Meursault signals himself as an atheist. He is referred to as « *Monsieur l'Antéchrist* » and is ultimately condemned for lacking a soul, lacking humanity and lacking moral principles at least as much as for the murder itself.

0 6**Françoise Sagan : *Bonjour Tristesse*****0 6****1**

Examinez comment la présence d'Anne Larsen affecte les autres personnages dans la villa.

Vous pouvez utiliser les points suivants :

- les rapports avant l'arrivée d'Anne Larsen
- comment sa présence affecte Raymond
- comment sa présence affecte Elsa
- comment sa présence affecte Cécile.

[35 marks]**Possible content**

- Relationships before Anne Larsen's arrival

Cécile, Raymond and Elsa are enjoying their holiday time together in the villa and are getting along well with each other.

There is a close bond between Elsa and Cécile, and a deep friendship and love between father and daughter.

Cécile is involved in a holiday romance with Cyril and spends much of her time with him; she refers to the week before Anne's arrival as the last days of a proper holiday.

- How her presence affects Raymond

Raymond is a womanizer and philanderer, whose outlook on life and love is very much opposed to Anne's.

Anne's mission becomes that of changing Raymond's behaviour and influencing his attitude towards their relationship.

Raymond is generally accepting of this and of Anne's attempts to change Cécile's values and behaviour too.

- How her presence affects Elsa

As the closeness between Anne and Raymond becomes apparent, Elsa feels that her relationship with Raymond is threatened.

Elsa invites Raymond to join her for a siesta as a means of staking her claim on Raymond's love and affection.

Elsa becomes increasingly jealous of Anne and estranged from Raymond, which means she can later be manipulated into agreeing to Cécile's plan to thwart the relationship between Raymond and Anne.

- How her presence affects Cécile

Cécile's relationship with Anne is somewhat ambivalent; on the one hand, she admires and respects her, on the other hand, she feels Anne to be a threat to her relationship with her father.

She deplores the way that Raymond abandons Elsa in favour of Anne and has hostile feelings towards Anne because of this.

Cécile resents the maternal role that Anne assumes and her attempts to discipline Cécile, restrict her freedom, and control her behaviour.

0 6 . 2

Examinez comment les rapports entre Cécile et Raymond changent au cours du roman.

Vous pouvez utiliser les points suivants :

- les rapports entre Cécile et Raymond au début de l'histoire
- l'attitude de Cécile quand Raymond abandonne Elsa
- l'attitude de Cécile face à l'amour entre Raymond et Anne
- les rapports entre Cécile et Raymond après la mort d'Anne.

[35 marks]

Possible content

- The relationship between Cécile and Raymond at the start of the story

Theirs is a very unconventional father and daughter relationship; Raymond seemingly makes no attempt to discipline his daughter and is happy for her to imitate his casual approach to life and to love affairs.

Cécile and Raymond have had a very close relationship since the death of Cécile's mother and Raymond's wife; she says of her father that she cannot imagine having a better friend.

He is accepting of Cécile's romance with Cyril and encourages her to spend time with him.

- Cécile's attitude when Raymond abandons Elsa

This is the episode in the casino in Cannes where Raymond noticeably distances himself from Cécile and Elsa to be closer to Anne.

When Cécile later goes in search of Raymond, she finds him in the car with Anne, whom he is about to drive back to the villa because she is tired.

Cécile is annoyed that she is being asked to explain this to Elsa; when she says she will tell Elsa that Raymond has found another woman to sleep with, Raymond is startled and Anne slaps Cécile.

- Cécile's attitude in the face of the love between Raymond and Anne

Cécile resents the fact that Anne has such an influence over her father, and that Anne is stealing him from her; she is bitterly jealous.

This jealousy makes her hostile towards Raymond; she cannot understand why he is allowing, even encouraging, Anne to take responsibility for Cécile.

Knowing that Raymond will want to prove that he can win back Elsa, Cécile hatches the plan for Elsa and Cyril to pretend to be having an affair in order to make Raymond jealous; Cécile manipulates her father into being unfaithful to Anne.

- The relationship between Cécile and Raymond after Anne's death

Anne's death brings a closeness between father and daughter and for a month they avoid going out, spending time together and sometimes sharing memories of Anne. Cécile then meets the cousin of a friend of hers and they begin going out together; Raymond starts a relationship with an ambitious young woman; father and daughter share stories of their respective conquests.

They are seemingly very happy; as winter ends, they plan to rent another villa for the summer near to Juan-les-Pins.

0 7**Claire Etcherelli : *Elise ou la vraie vie*****0 7****1**

Examinez les rapports entre Elise et ses collègues de l'usine.

Vous pouvez utiliser les points suivants :

- la solidarité
- le sexisme
- la réaction des collègues à sa relation avec Arezki
- ses rapports avec les femmes.

[35 marks]**Possible content**

- Solidarity

The workers face the same challenges; the constant noise, fatigue, poor working conditions, limited opportunities.

They all experience the same difficulties and can sympathise with one another. The work is physically challenging, and the workers learn how to cope with the demands of the work; lunchtime naps and brief breaks taken to smoke a cigarette.

There is a sense of community amongst the French workers which extends outside the factory; they are from the same social class and share the same life experiences.

- Sexism

When Elise enters the factory floor the men shout out lots of comments and Elise is told this is normal whenever there is a woman there.

There is hostility from the men in the factory towards the female workers; the men are surprised that a woman is doing the checking as they don't believe a woman is capable of doing the job as effectively as a man.

When Elise questions her supervisor, he just laughs and dismisses her ideas.

- The reaction of her colleagues to her relationship with Arezki

They do not understand the relationship and she becomes an outcast at work.

Elise experiences racism from her colleagues due to her relationship as the French workers do not see the Arab workers as individuals and they are treated more like animals than humans.

She is given a warning from the factory foreman about the danger of becoming involved with the Algerian workers.

- Her relationship with the other women

Elise is the sole female worker in her workshop when she first starts at the factory and so she only sees her female colleagues in the cloakroom during breaks. She is naturally reserved and so she is not readily accepted.

The women are friendly towards her and Elise sympathises with them as they get ready to go home at the end of the day. However, when the women find out about Arezki, they distance themselves from Elise.

Elise becomes increasingly isolated from her French colleagues and excluded as she is no longer considered one of them. Racial distrust creates a stronger bond than sexual solidarity and the women do not approve of Elise's relationship with Arezki.

0 7 . 2

Examinez comment Elise est affectée par son expérience de la vie à Paris.

Vous pouvez utiliser les points suivants :

- son travail à l'usine
- ses rapports avec Arezki
- ses rapports avec son frère Lucien
- ses attitudes à la fin du roman.

[35 marks]**Possible content**

- Her work in the factory

Elise comes to experience a completely different lifestyle from the one she has been used to in Bordeaux, through the physically exhausting demands and pressures of working on the production-line.

Exhaustion at the end of the working day means she is too tired even to wash; the need for sleep drives everything.

She becomes aware of the injustices and dehumanising effects of working life in a car factory.

- Her relationship with Arezki

She comes to value and look forward to simple acts of kindness and consideration. Her relationship with Arezki becomes deeper and closer; they fall in love but it is an uncertain love surrounded by suspicion and secrecy.

Through her relationship with Arezki in particular, but also through working with other Arabs in the factory, Elise becomes acutely aware of the racism shown towards Algerians.

- Her relationship with her brother Lucien

Although it is Lucien who first persuades Elise to move to Paris, it soon becomes clear that they are growing further apart and that Anna is more of a priority for her brother. Life in Paris is clear proof for Elise of Lucien's complete selfishness and his self-destructive behaviour.

Elise finally loses Lucien from her life when he is killed in an accident.

- Her attitude at the end of the novel

Elise loses the two people, Arezki and Lucien, that she most valued and that she was the closest to.

She came to Paris in search of « *la vraie vie* » only to discover that this was a futile search.

Her life at the end of the novel seems futile and pointless.

0 8**Joseph Joffo: *Un sac de billes*****0 8****1**

Examinez comment leur aptitude à inventer et à mentir aide Jo et Maurice à survivre.

Vous pouvez utiliser les points suivants :

- comment cette aptitude les aide au début de leur voyage
- cette aptitude et leur survie au cours de leurs aventures
- cette aptitude et leur survie à l'Hôtel Excelsior
- comment cette aptitude se manifeste jusqu'à la fin de la guerre.

[35 marks]**Possible content**

- How this ability helps them at the start of their journey

Faced with persecution under anti-semitic laws imposed during the Occupation Jo and Maurice are warned that they must never admit the truth about their religion.

At the Gare d'Austerlitz when they are about to leave Paris, finding themselves at the back of a long queue they invent a story about Jo having injured his foot to enable them to get tickets before the train departs.

On the train they both lie about their situation to the old lady who offers them lemonade. They tell her their surname is Martin and that they are travelling alone to meet up with their father and sick mother.

- This ability and their survival in the course of their adventures

Before they reach the relative calm and safety of Nice in the unoccupied zone they must continue to be inventive and to lie when necessary because they are not safe.

Maurice, mindful of the lack of funds remaining, gains extra money for their journey by posing as a « *passeur* » and earns 20 000 francs by bringing other refugees across the demarcation line.

At the railway station in Marseille Jo invents a father with whom he is travelling by pointing out a complete stranger to the police officers checking passengers, and fabricates an entirely false address so that the boys can avoid arrest.

- This ability and their survival at the Hôtel Excelsior

Arrested by the Gestapo and taken to headquarters at the Excelsior in Nice, Jo and Maurice invent a 'backstory' of their life based on what they have learned from their friend Ange at Moisson Nouvelle, the youth camp.

Interrogated several times the boys maintain their lies, fully aware that if their true identity and religion are discovered they will be transported to a death camp.

Maurice obtains false certificates signed by the priest from La Buffa which confirm the boys are Catholic. With his intervention they are able to maintain the fiction about themselves long enough for the priest to obtain their release by corroborating their lies.

- How this ability is demonstrated until the end of the war

At the railway station in Cannes the boys see the interpreter from the Excelsior and rely once again on their ability to invent and lie by using information and details they have recently learned to fabricate a plausible story which explains why they are travelling.

From 1943 until the end of the war the boys are in the town of R. where Jo's ability for invention turns to the forgery of ration tickets which he can sell to gain extra funds. Jo also maintains his front as a non-Jew and insinuates himself into the pro-Nazi collaborationist Mancelier family which is completely unaware of his true identity as a member of « *la race maudite* ».

0 8 . 2

Examinez comment les relations entre Jo et son frère Maurice changent au cours du roman.

Vous pouvez utiliser les points suivants :

- les relations entre les deux frères au début du roman
- leurs relations pendant les premiers jours de leur voyage
- leurs relations à Nice avant et après l'arrivée de la Gestapo à l'Hôtel Excelsior
- les relations entre les deux frères à la fin du roman.

[35 marks]

Possible content

- The relationship between the two brothers at the beginning of the novel

Jo and Maurice are 10 and 12 years old, respectively, at the beginning of the novel. They share a room, play marbles together and treat Paris as a maze of adventures. Despite their occasional squabbles, Maurice is clearly protective of his younger brother, but he can be impatient with him « *Arrête de chialer!* ». The love Maurice has for Jo is evident when he returns the favourite marble Jo has just lost.

- Their relationship during the first days of their journey

Maurice takes the lead from the outset of their travels and is the first of the boys to show inventiveness by fabricating a story about Jo's injured foot so that they can avoid the queue at the railway station ticket office.

Jo's anxiety at Maurice's absence is evident from his reaction when he discovers his brother is missing after they have crossed the demarcation line, as is his relief when Maurice returns having made extra money as a « *passeur* ».

Both boys are resourceful and always ready to assist each other. Fatigued and blistered during the long walk from Hagetmau to Aire-sur-l'Adour, Jo takes the initiative this time and enlists the help of the Comte de V. who gives them a lift in his carriage.

- Their relationship in Nice before and after the arrival of the Gestapo at the Hôtel Excelsior

In Nice Jo and Maurice become a self-reliant unit and set up a thriving black-market trade together with the Italian soldiers in the city by capitalising on their shared ability at « *débrouillardise* ».

When they are arrested by the Gestapo, Maurice instigates the shared fictional background the boys create to hide their own origins. Jo is then able to feed off Maurice's strength of conviction to stand firm during the interrogations that follow. Maurice continues to take the lead to protect himself and his brother. It is Maurice who goes to obtain certificates and the aid of the priest from La Buffa to confirm the boys are not Jews. And when Jo is at his lowest physical point and suffering from meningitis while in captivity, it is Maurice who cares for him and makes sure he is fed.

- The relationship between the two brothers at the end of the novel

Maurice's presence begins to fade once the boys leave Nice and the two are separated by different jobs and circumstances when they reach the town of R. Jo is much less dependent on Maurice although they meet up regularly and Maurice provides updates on the war situation for Jo.

By the time the war ends, even at 13, Jo is stronger physically, mentally and emotionally and is no longer reliant on Maurice. The boys return to Paris separately and Jo comments on his new maturity and independence « *C'est vrai, j'ai grandi* ».

0 9**Faïza Guène : *Kiffe kiffe demain*****0 9****1**

Examinez comment l'attitude de Doria envers Hamoudi change au cours du roman.

Vous pouvez utiliser les points suivants :

- l'attitude de Doria au début de l'histoire
- son attitude envers Hamoudi et Karim
- son attitude envers Hamoudi et Lila
- son attitude à la fin de l'histoire.

[35 marks]**Possible content**

- Doria's attitude towards Hamoudi at the beginning of the story

Doria and Hamoudi have known each other a long time and they get on well, not least because neither of them likes the situation they are in.

Hamoudi reads Rimbaud's poetry to Doria though he abandoned his education after being in prison.

Doria likes the fact that Hamoudi values family above everything else; he has eight brothers and sisters, nearly all of them married, but Hamoudi claims not to be interested in marriage.

- Her attitude towards Hamoudi and Karim

Doria sees Hamoudi with Karim at the *kermesse*, and though he seems awkward about being seen with Karim, he introduces her to Doria.

She finds Hamoudi has been transformed by Karim, and not for the better; he is now closely shaved and smells of lavender deodorant; Karim is not good for him, according to Doria.

Later, when she meets Hamoudi, he tells her she should not worry about his relationship with Karim. Doria will always be his favourite. When, after this, she discovers Hamoudi and Karim have broken up, she feels happy.

- Her attitude towards Hamoudi and Lila

Lila is the mother of Sarah and employs Doria as a babysitter. Hamoudi meets Sarah and thinks she is wonderful. He believes that children are the most honest thing left in a corrupt and hypocritical society, and Doria admires him for this.

Sarah tells Doria that her mum is in love with Hamoudi and Doria is angry that she found out from Sarah and not from Hamoudi himself. She's annoyed that he treats her like a child.

When Doria gives up the babysitting job, Hamoudi starts looking after Sarah, as if they were now a real family. Doria is sad that Hamoudi has abandoned both her and Rimbaud.

- Her attitude at the end of the story

Hamoudi tells Doria that he intends to marry Lila and this is one factor that enables Doria to see a more positive side to life.

She tells Nabil about Hamoudi and Rimbaud's poetry; Nabil recites some of Rimbaud's poetry, which impresses Doria, though she doesn't say so. Doria tells Hamoudi about her relationship with Nabil and this makes Hamoudi really happy. At the end of the story, Nabil has clearly replaced Hamoudi in Doria's affections, and the novel ends, significantly, with a line from a Rimbaud poem.

0 9 . 2

Examinez le thème de la pauvreté tel qu'il est présenté dans le roman.

Vous pouvez utiliser les points suivants :

- la vie à Livry-Gargan
- les exemples de la pauvreté de Doria et de sa mère
- comment Doria et sa mère luttent contre leur pauvreté
- les effets de la pauvreté sur Doria.

[35 marks]**Possible content**

- Life in Livry-Gargan

The premises are dirty and badly maintained; this is a neglected area and nobody cares about improving it.

Yasmina, Doria's mother, came to France in 1984 expecting a better life and ended up in a tiny flat in Livry-Gargan. She is still living in the same place and has now been abandoned by her husband.

On their trip to the Eiffel Tower, which previously they have only seen on television at the New Year celebrations, Doria reflects that if a TV crew ever visited Livry-Gargan it would be to cover the violence caused by the poor living conditions.

- Examples of Doria's and her mother's poverty

They are entitled to CAF coupons but dare not use these in the town centre for fear of bumping into Nacera, the witch from whom they sometimes need to borrow money. Yasmina is in a very low-paid job as a cleaner in a Formule 1 hotel; her colleagues take strike action to seek better pay but Yasmina cannot afford to do this as she is the sole breadwinner.

They cannot afford to take a holiday; their only break is a day out to see the Eiffel Tower but they cannot afford to use the lifts or to buy a miniature Eiffel Tower.

- How Doria and her mother struggle against poverty

They rely on charitable hand outs and food parcels; Aziz the grocer is generous in providing free groceries or allowing them credit when they cannot afford to pay.

Doria takes on a job as a babysitter for 3 euros an hour, which she thinks is a fortune; Yasmina feels inadequate and that she is letting Doria down by not being able to provide for her.

Doria has to make do with cheap or second-hand clothes; jeans at 12 euros a pair and a second-hand jumper which turned out to be a pyjama top. All of this causes her much humiliation.

- The effects of poverty on Doria

She has a very negative outlook on life for much of the story and, though they are delivered with humour, her comments show that she is fundamentally sad about her life. Her daydreaming is influenced by her poverty: she dreams of having a successful, well-paid career in the cinema; she dreams she is the local lottery winner that there's a notice about in the shop.

She is desperate to help her mother and to pay for treats for her; taking her to a manicurist, buying her nice clothes and paying for a holiday for them.

1 0**Philippe Grimbert : *Un secret*****1 0****. 1**

Examinez comment les importantes découvertes du narrateur affectent ses attitudes envers sa famille.

Vous pouvez utiliser les points suivants :

- sa découverte du chien en peluche Sim
- sa découverte du mariage de Maxime avec Hannah
- sa découverte de son demi-frère Simon
- sa découverte des secrets du passé.

[35 marks]**Possible content**

- His discovery of the toy dog Sim

The narrator's mother Tania is present when he discovers the toy dog in a trunk in the attic and she is immediately disturbed by the discovery; his subsequent attachment to the dog clearly causes some inexplicable unease too, for his father Maxime.

This reaction from his parents is, for the narrator, yet another mystery about his life, like the change of family name from Grimberg to Grimbert, and his baptism, late in his young life, as a Catholic.

This discovery triggers a certain suspicion on the part of the narrator about his family's silence and refusal to divulge any details about the past.

- His discovery of the marriage between Maxime and Hannah

Louise reveals that the narrator's father, Maxime, was first married to Hannah before his life with Tania and the narrator's birth.

This throws into confusion the episode when his parents were in Saint-Gaultier, which the narrator imagined, on the basis of very sparse evidence, to have been a time of idyllic happiness.

This further reinforces the narrator's suspicions about his parents' and his family's past.

- His discovery of his half-brother Simon

Simon is the son that Maxime and Hannah had together, who lost his life when he and his mother were arrested when attempting to cross the demarcation line.

The discovery of this half-brother, who had been as accomplished in sport as his father, helps the narrator understand better why his father has always seemed distant and aloof towards his second son, a sickly and feeble child.

The discovery of Simon's and Hannah's disappearance drives the narrator to discover exactly what became of them, and so the truth about the past.

- His discovery of the secrets about the past

The narrator understands better the sense of guilt about the past that has weighed so heavily upon his parents, caused by the loss of Hannah and Simon and their own survival.

He discovers that Hannah and Simon had faced death in Auschwitz the day after their arrival and he shares this with Maxime and Tania as a way of alleviating their suffering and guilt.

This sharing brings the narrator and his parents closer together both emotionally and physically.

1 0 . 2

Examinez comment l'attitude de Tania envers Maxime change au cours du roman.

Vous pouvez utiliser les points suivants :

- son attitude envers Maxime après son mariage avec Hannah
- sa décision de traverser la ligne de démarcation
- ses rapports avec Maxime à Saint-Gaultier
- son attitude envers Maxime après la guerre.

[35 marks]**Possible content**

- Her attitude towards Maxime after his and Hannah's wedding

Initially the focus is on how Maxime reacts when first seeing Tania rather than Tania's attitude towards Maxime, which is only revealed later, but there is clearly a 'chemistry' between them which Hannah notices.

When Robert, Tania's husband, goes off to fight in the war, Tania moves from managing the furniture store in Lyon back to Paris to be with her mother but also to be closer to Maxime.

We learn at this point that Maxime had a huge impact on Tania when they met at the wedding; she fantasises about intimacy with him.

- Her decision to cross the demarcation line

Tania's relationship with her husband Robert has been a cause of frustration for her, in that Robert's life has been controlled and influenced by his parents' wishes, and Tania has had to go along with this.

When the decision is made that Tania and Robert will close the shop in Lyon, this is the opportunity she has been waiting for to cross the demarcation line and join Maxime in Saint-Gaultier. She is looking forward to being able to see him every day.

Unbeknown to Tania, when Hannah reads in a letter from Maxime that Tania has now joined him and Georges, she is deeply disturbed by the news and realizes that Maxime and Tania were meant to be together. This is a significant factor in Hannah's decision to give herself and Simon up to the Gestapo.

- Her relationship with Maxime at Saint-Gaultier

When Maxime learns of the arrest of Hannah and Simon, he experiences an intense sadness that is akin to grief. Tania feels a great deal of sympathy for him, but she remains aloof, avoiding all contact with him.

Tania resumes her diving practice and swimming in the river Creuse and gradually Maxime's life returns to something closer to normality; one afternoon, Tania consoles Maxime when he cries for the first time for the loss of his wife and son.

They begin to sleep together, each satisfied with just the closeness of the other person's body. One night, they both give in to the desire they each have to possess each other physically.

- Her attitude towards Maxime after the war

On their return to Paris, they live separate lives to begin with and dare not contemplate touching or holding each other; they cannot stop thinking about Hannah and Simon who may yet have survived.

Tania says that, should Hannah and Simon return, she will accept that she can have no place in Maxime's life, but as they realise that Hannah and Simon are not going to return, they begin to consider their future together.

Tania loves Maxime and has his son, but both are tortured by the memories of the past, by their guilt for surviving the war, and by the weight of the secrets that they carry.

1 1**Delphine de Vigan : *No et moi*****1 1****. 1**

Examinez les conséquences de la mort de Thaïs, la sœur de Lou.

Vous pouvez utiliser les points suivants :

- la réaction de la mère de Lou
- la réaction du père de Lou
- les conséquences pour Lou
- la culpabilité de Lou.

[35 marks]**Possible content**

- The reaction of Lou's mother

The death of her daughter affects her profoundly and she is unable to deal with everyday life.

Lou's mother suffers from depression since losing Thaïs and spends most of her time alone in her room, engaging very little with her husband and daughter.

She has not been the same since losing her daughter and she has isolated herself from Lou and Monsieur Bertignac, depriving Lou of maternal love.

- The reaction of Lou's father

He tries to continue daily life as though nothing has changed, but he becomes emotionally detached from Lou as they do not talk about what has happened.

He works hard to look after his wife and to provide as normal a life as possible for Lou; he supports Lou in everything she does.

He accepts things as they are and hopes that things will return to how they were before and tries to do his best for Lou. He is hopeful that one day they will get back

« *l'ancienne maman* ».

- The consequences for Lou

The death of Thaïs has a profound impact on Lou; she is emotionally distant from her parents and she spends a lot of time alone. She believes that her mother has stopped loving her.

She is sent away to a boarding school especially for gifted children but she is unhappy there and feels abandoned by her father.

She does not tell anyone about Thaïs and does not talk to her parents about her. She keeps photos of Thaïs hidden and only looks at them in secret.

- Lou's guilt

She feels guilty as she is not enough for her mother and she feels that she can never fill the void left by the death of Thaïs.

She does not think there is anything she can do to make her mother better and this makes her feel helpless.

She has to look outside her immediate family for emotional support as she has become detached emotionally from her parents; she is emotionally fragile and desperate to feel loved.

1 1 . 2

Examinez comment le personnage de Lou change au cours du roman.

Vous pouvez utiliser les points suivants :

- son rapport avec sa famille
- sa vie scolaire
- son rapport avec No
- son amitié avec Lucas.

[35 marks]**Possible content**

- Her relationship with her family

At the start of the novel Lou is emotionally detached from her family. She is well provided for and her father supports her in everything she does, but he is distant. Her mother has distanced herself from Lou and Monsieur Bertignac following the death of Thaïs and she does not engage in daily family life.

By the end of the novel the relationship with her parents is strengthened and they have a much better understanding of Lou.

- Her life at school

At the start of the novel Lou has no friends at school and finds it hard to fit in because she is younger and more intelligent than most of her classmates. She is emotionally immature and does not know how to relate to her peers.

She has spent some time at a boarding school for gifted children which makes her even more isolated from her peers.

Through her friendship with Lucas, she gradually becomes more accepted by the rest of her class and no longer feels excluded.

- Her relationship with No

When she first meets No she is fascinated by her and wants to help. No is her first real friend and Lou feels that they have a connection as both of them have difficult family backgrounds.

Lou is naïve at first but as she becomes more involved with No, she realises that she cannot help her; No needs more than simply somewhere to live in order to deal with her many complex issues.

Lou's relationship with No helps her become more confident and improves her relationship with her parents. When they accept No into their home, Madame Bertignac begins to engage with daily life again.

- Her friendship with Lucas

Lucas is Lou's first friend at school and he helps her look after No, which brings them closer together.

He is also excluded and lonely, having been abandoned by his parents, so they help each other to overcome their problems.

Throughout the novel, his friendship helps Lou become more self-aware and helps her integrate with others at school so that, by the end of the novel, she is accepted by her peers and feels more understood by them.

Section C Films**1 2****François Truffaut : *Les 400 coups*****1 2 . 1**

Examinez pourquoi Antoine décide de faire l'école buissonnière et les conséquences de cette décision.

Vous pouvez utiliser les points suivants :

- ses expériences à l'école
- les conséquences immédiates de sa décision
- comment il explique son absence de l'école
- les conséquences de ses fuites.

[35 marks]**Possible content**

- His experiences at school

Antoine is given lines to write as a punishment for writing on the classroom wall when he was not allowed to leave the classroom at break.

At home that evening, because of the errand his mother sends him on to buy flour and the chores he has to do before going to bed, Antoine forgets to do the lines.

The following morning on his way to school, he is persuaded by his friend René that he won't be allowed in class anyway and so is persuaded to play truant.

- The immediate consequences of his decision

While out in Paris with René, Antoine comes face to face with his mother, who is kissing her lover. He is therefore in the know about her infidelity, just as she is in the know about his truanting.

Unknown to Antoine, he and René are seen by a fellow classmate as they collect their schoolbags from where they hid them that morning.

Antoine believes his mother will not let on that she knows he missed school but the classmate calls on Antoine's parents to ask if he is better, explaining that he had missed school the previous day.

- How he explains his absence from school

René advises Antoine that the bigger the lie he tells as an excuse for missing school, the better it will be.

When challenged by his teacher, Antoine explains his absence by saying his mother has died. His teacher, uncharacteristically, shows some sympathy for Antoine.

Later in the day, both parents turn up at school; Antoine's father hits him in front of the whole class and threatens that he will be dealt with at home later.

- The consequences of running away

Antoine decides that he cannot go back home and has to run away; René has an idea about where Antoine can sleep and arranges to meet him later. Antoine leaves a letter for his parents.

Antoine spends the night in an abandoned print-shop, roams around Paris in the early hours, steals a bottle of milk and eventually makes his way to school. His mother, having read the letter, comes to collect him from school and take him home. There, for once, he is pampered; she gives him a bath and lets him sleep in the parents' bed. It is unclear what his mother's motives are for this sudden show of affection.

1 2 . 2 Examinez les similarités et les différences entre Antoine et René.

Vous pouvez utiliser les points suivants :

- leur logement
- leur situation familiale
- leur attitude envers l'école
- leurs intérêts.

[35 marks]

Possible content

- Where they live

Both boys live in Paris.

Antoine lives in a run-down, cramped apartment where he is obliged to sleep in a corridor on a make-shift bed.

René's home is much bigger and more comfortable, and he has a spacious bedroom to himself.

- Their family situation

Both boys are, in a sense, victims of neglectful parents.

Antoine is clearly an unwanted child; he is shabbily dressed, his parents row. There is little money and little of what there is, is spent on Antoine.

René has an alcoholic mother and a father who prefers to spend time at his club. There would seem to be no shortage of money.

- Their attitude towards school

Both boys are very negative about school and gain little from their education.

Antoine is victimised by his teacher, unfairly punished and humiliated when he makes a real effort with an essay for which he is accused of plagiarising his literary hero, Balzac.

René instigates the truancy; he is openly defiant towards his teachers and has no fear of answering back when he feels an injustice has been done.

- Their interests

Both boys would rather be enjoying the distractions of the capital than being in school.

They share an interest in the cinema; they enjoy playing pinball machines.

When Antoine stays over with René, they indulge in smoking and drinking.

1 3**Louis Malle : *Au revoir les enfants*****1 3****. 1**

Examinez le personnage de Julien Quentin et ses rapports dans le film.

Vous pouvez utiliser les points suivants :

- ses rapports avec les élèves et les prêtres
- comment il traite Jean Bonnet au début
- sa curiosité au sujet de Jean Bonnet
- comment il devient ami avec Jean Bonnet.

[35 marks]**Possible content**

- His relationship with pupils and priests

Julien is someone the other pupils in his class look up to; something of a leader. He is highly intelligent and is liked by his teachers, with whom he has a good rapport. The director of the school, Père Jean, recognises Julien's ability to influence the views and behaviour of his peers.

- How he treats Jean Bonnet at the outset

He is somewhat suspicious of Jean Bonnet and quite hostile towards him, and this turns to jealousy when he realises how intelligent Jean Bonnet is and thus how much of a rival.

The contrast between the two of them when it comes to their skills at piano-playing increases this hostility.

Mademoiselle Davenne, in Julien's lesson, suggests he should perhaps take up the violin, and then is clearly and immediately impressed by Jean Bonnet's playing at the start of his first lesson.

- His curiosity about Jean Bonnet

From the outset Julien notices odd aspects about Jean Bonnet's behaviour; he doesn't eat pork; he doesn't join in with prayers; he has his own nocturnal ritual of praying. Jean Bonnet's anxiety when the German soldiers come into the school grounds for confession is picked up on by Julien.

Eventually Julien discovers that Jean Bonnet's real name is Kippelstein and he realises at this point that he is Jewish.

- How he starts a friendship with Jean Bonnet

During the treasure hunt the two boys are the only survivors of their team and successfully find the treasure, thus creating a bond between them.

They are stranded in the forest together as night falls and are brought back to school by a German patrol; this terrifies Jean and Julien now understands his situation.

They are in the sickbay together and the bond of friendship is clearly in evidence there. During an air raid, they avoid going to the shelter and, instead, play a piano duet amidst much laughter.

1 3 . 2

Examinez les personnages dans le film qu'on peut considérer comme hostiles envers les Juifs en France.

Vous pouvez utiliser les points suivants :

- les soldats allemands
- le Docteur Müller
- Joseph
- les milices et les autorités en France.

[35 marks]

Possible content

- The German soldiers

The portrayal of the German soldiers and officers is rather more positive than negative overall; other than in scenes with the Gestapo, their presence is not seen to be unduly threatening.

The German soldiers visit the school for confession, suggesting their Catholic faith unites them with the school community, and they show compassion for Julien and Jean when they return them to the school after the treasure hunt.

The officers in the restaurant are critical of the actions of the French militia, though this might be explained by the officers' drunkenness.

- Doctor Müller

The portrayal of the Gestapo, in the person of Doctor Müller, is far more menacing as seen in his arrival in the classroom and his determination to hunt down the Jewish pupils.

He is portrayed as cold, insensitive, and ruthless; he immediately senses Julien's 'betrayal' of Jean Kippelstein and acts decisively to arrest the boy.

His patriotism for the Fatherland is expressed in his criticism of France and the French when the pupils are rounded up at the end of the film; he sees the French nation as weak and undisciplined.

- Joseph

The black-market dealings in which Joseph is involved and what he sees to be his subsequent unfair dismissal as kitchen-hand lead Joseph to denounce the presence of the Jews in the school to the Gestapo.

Julien witnesses Joseph in the company of one of the Gestapo after the arrest of the three Jewish pupils; he remains silent in response to Joseph's attempts to justify his collaboration with the enemy.

Joseph dismisses Julien's concern for the pupils who have been arrested as unimportant... « *Ne t'en fais pas. Ce n'est que des Juifs.* »

- The militia and the authorities in France

The two militia come into the restaurant and start checking people's papers; one approaches Monsieur Meyer, sees from his papers that he is Jewish and reprimands him for being in a restaurant where Jews are not allowed.

The waiter points out that Monsieur Meyer has been coming to the restaurant for 20 years and he is not prepared to show him the door; François, at this point, calls the

militia « *collabos* » and this prompts some diners to voice their support for Monsieur Meyer.

Finally, one of the German officers stands up and tells the militia to leave; they are clearly unhappy with the way they have been treated and the younger man threatens Monsieur Meyer that he will be dealt with later.

1 4**Mathieu Kassovitz : *La Haine*****1 4****. 1**

Examinez les images de la banlieue présentées par Kassovitz dans ce film.

Vous pouvez utiliser les points suivants :

- l'image de la vie familiale des trois protagonistes
- l'image de la vie de tous les jours des banlieusards
- le contraste entre la vie en banlieue et la vie au centre de Paris
- l'image des banlieusards vue par les médias, la police et les autres Parisiens.

[35 marks]**Possible content**

- The image of the family life of the three protagonists

Those who live in the *banlieue* are presented as a diverse racial mix of « *black, blanc, beur* ».

Families live in cramped and overcrowded conditions. Vinz has to share his bedroom with a younger sister and has little privacy.

There appear to be no adult male paternal figures or role models for the three main protagonists to emulate. The household Vinz lives in is dominated by his grandmother; Saïd has only an older brother who adopts a somewhat relaxed paternal role, and Hubert lives with his mother and sister, and has a brother in prison.

- The image of everyday life of those who live in the « *banlieue* »

Everyday life in the *banlieue* is exemplified by a drabness and greyness which seem to underline the tedium of existence where there is little to do other than wander the streets and run-down play areas, engaging in pointless conversations.

Unemployment is widespread, and in the aftermath of rioting, the *banlieue* has suffered widespread damage to buildings and vehicles, which offer an even bleaker picture than that of the dilapidated buildings and graffiti-covered walls.

There seems to be no outlet for the youth of the *banlieue*. The boxing gym set up by Hubert has been destroyed during the rioting. The rooftop barbecue organised by Nordine and his friends presents no threat or danger, but is nevertheless shut down by the police. There is nothing left to relieve the tedium and boredom that the youth of the *banlieue* regularly face.

- The contrast between life in the « *banlieue* » and life in central Paris

The differences between the two locations are emphasised by a change in the soundtrack from stereo (where the *banlieusards* are integrated with their surroundings) to mono (which enhances a sense of disconnect between characters and surroundings). Most scenes in Paris are filmed at night where the darkness and obscurity amplify the gravity of the action or drama of the situation. The daylight scenes of the *banlieue* just seem to throw into stark relief the deprivation and dilapidation which are omnipresent. The city is filled with the noises of bustling activity and the high volume of traffic, as compared to the *banlieue*, where it is possible to identify a particular motorbike from its engine noise, suggesting an aural familiarity of surroundings.

- The image of the « *banlieue* » and those who live there seen by the media, the police and other Parisians

The police view the *banlieue* and those who live there a source of potential conflict. Interaction between the two groups is marked by tension which often translates into aggression. The exception is Samir, a police officer who, it seems, is prepared to support and assist the *banlieusards* despite their mistrust of the forces of order. For the media and its representatives, the *banlieusards* are violent by their very nature. The reporter who tries to interview the three protagonists, from the moral as well as actual physical high ground, assumes that they must have been involved in the rioting which has taken place. For her they are reduced to the status of dangerous zoo specimens, prompting Hubert's remark « *On n'est pas à Thoiry ici* ».

The general opinion of other Parisians is informed by the aggressive and hostile behaviour of the three protagonists, who gatecrash a party in an art gallery. For these Parisians of a completely different social class and background this antagonistic behaviour is just an example of « *le malaise des banlieues* ».

1 4 . 2

Examinez l'importance dans le film de la scène de l'interrogation de Saïd et d'Hubert par les policiers à Paris.

Vous pouvez utiliser les points suivants :

- ce que cette scène révèle des attitudes policières envers les banlieusards
- ce que cette scène révèle du comportement des policiers en général
- ce que cette scène révèle des relations entre Saïd et Hubert
- ce que la scène ajoute au scénario du film.

[35 marks]

Possible content

- What this scene reveals about the attitude of the police towards those who live in the « *banlieue* »

This scene suggests that an institutionalised racism exists within the police force that is particularly directed against ethnic minority groups from the *banlieue*. It is worth noting that one of the two interrogators is « *un officier beur* ».

There is an expectation by the interrogators that the young « *stagiaire* » who is watching the interrogation should regard this as the correct model of behaviour to follow, as they instruct him in the methods to use.

The officers show no willingness to empathise with Hubert and Saïd who are regarded by them as acceptable objects of physical abuse as well as racial and sexual slurring. The whole interrogation is clearly out of proportion as a response to the possession of a small amount of hashish.

- What this scene reveals about the behaviour of the police in general

The scene highlights the general hostility and aggression of the police which have been presented already in the earlier scenes of conflict in the *banlieue* and suggests it is widespread.

The scene also establishes that not all police officers take the same standpoint. The « *stagiaire* » reacts with shock, astonishment and embarrassment as he witnesses the interrogation but also displays a certain fascination by it.

The behaviour of the two aggressive officers in the scene also acts as a contrast to that of the two policemen who are polite, helpful and respectful to Saïd when he speaks to them in the street.

- What this scene reveals about the relationship between Saïd and Hubert

In this scene Hubert is shown to have an almost overwhelming sense of duty to protect his friend.

There is a solidarity between these two, who have become victims of police prejudice singled out because of their skin colour. It is worth noting that the white member of the trio distances himself from the other two as they leave the building and escapes by running off. The policemen do not give chase.

The scene highlights Hubert's calm strength compared to the much less assertive Saïd, whose constant mindless chat and jokes are entirely absent in this scene. Hubert seems to exert a certain authoritative dominance and his tall imposing physical presence contrasts with the smaller and slighter stature of his friend.

- What this scene adds to the scenario of the film

The manhandling of Saïd and Hubert and their restraint in chairs recall and mirror the situation of Makomé M'Bowole, whose arrest and death during a police interview inspired Kassovitz to make the film and develop its scenario.

The scene provides further evidence of the tensions and conflict that exist between the forces of authority and those who live in the *banlieue*, which we have already witnessed throughout the film, and which have driven the scenario so far.

The increased violence the viewers witness in this scene foreshadows the ultimate violence of the final scene where the hostility and aggression between the banlieusards and the police result in Notre-Dame shooting Vinz in the head.

1 5**Cédric Klapisch : *L'auberge espagnole*****1 5 . 1**

Examinez la diversité des langues et des cultures telle qu'elle est présentée dans le film.

Vous pouvez utiliser les points suivants :

- la diversité dans l'appartement
- la diversité à la faculté
- les personnages qui apprécient cette diversité
- les personnages qui n'apprécient pas cette diversité.

[35 marks]**Possible content**

- Diversity in the flat

Though presented for the most part as stereotypes rather than fully defined characters, the different nationalities in the flat represent a diverse range of languages and cultures. This diversity is seen, for the most part, as harmonious although the established community shows some distrust towards the new arrivals, Xavier and Isabelle. It is the dynamics of this mix of diverse languages and cultures, and their respective idiosyncrasies, that appeals to Xavier.

- Diversity at the university

The Erasmus programme is presented as an opportunity for linguistic and cultural enrichment and as a means of breaking down barriers. Cultural identity and the mutual exchange of, and respect for, diversity are topics openly discussed and valued by students at the university. This extends to minority languages and cultures such as Catalan, which some of the students have difficulty accepting.

- Characters who appreciate this diversity

Xavier is the clearest example. From the outset, he embraces both the culture and language of this foreign setting, and it is he who is seen to be the most fully integrated. Jean-Philippe, a former Erasmus participant, seems to have retained an identity that is linked to an appreciation of cultural diversity. Isabelle, too, seems to have been 'converted' to new cultural experiences; she embraces the passion of flamenco dancing.

- Characters who do not appreciate this diversity

Anne-Sophie and Martine, in varying degrees, are reluctant to embrace any culture or language beyond what they know and, for both, this is rooted in France. Wendy is less than completely at ease in this foreign environment and comes across as very set in her English ways. William makes sweeping generalisations about other cultures that are based on little more than ignorance and prejudice, showing an at times offensive attitude to other cultures.

1 5 . 2

Examinez les rapports entre Xavier et les femmes les plus proches de lui.

Vous pouvez utiliser les points suivants :

- ses rapports avec Martine
- ses rapports avec Anne-Sophie
- ses rapports avec Isabelle
- ses rapports avec Wendy.

[35 marks]**Possible content**

- His relationship with Martine

Martine is Xavier's 'steady' girlfriend at the start of the film and is clearly sad about his leaving for a year in Barcelona; Xavier, likewise, is tearful when it comes to leaving her at the airport.

Xavier finds writing letters to Martine to be something of a liberating experience in that he can express his feelings for her more freely but their phone calls become increasingly awkward.

Martine's visit to Barcelona emphasises how far apart they have grown, and when Xavier refuses to go back to France for Martine's birthday, she ends the relationship, claiming that she has met someone else.

- His relationship with Anne-Sophie

The time he spends with Anne-Sophie is, initially, at the behest of her husband, Jean-Michel, who spends most of his time at the hospital or on call.

Their friendship develops and Xavier is obviously attracted towards Anne-Sophie but only acts on this after the lesson Isabelle gives him on the art of seducing a woman.

Anne-Sophie becomes completely infatuated with Xavier, confesses to her husband that they are having an affair, and Jean-Michel tells Xavier that he has to stop seeing his wife.

- His relationship with Isabelle

It is Xavier who introduces Isabelle to his flatmates as a potential new tenant to help share the financial burden of the increased rent.

He is obviously attracted to Isabelle, but this goes no further as she points out to him that she is a lesbian.

The two share a very deep friendship and console each other when their respective relationships with partners do not work out.

- His relationship with Wendy

Xavier and Wendy strike up a strong friendship once he has moved into the flat and it is clear that Xavier cares for Wendy a lot.

He is critical of her casual relationship with the American, Bruce, when she has a steady boyfriend in England and she in turn draws his attention to his affair with Anne-Sophie.

They have an open and honest relationship with each other, and are comfortable in each other's presence.

1 6**Jean-Pierre Jeunet : *Un long dimanche de fiançailles*****1 6****. 1**

Examinez l'image de la vie dans les tranchées présentée par Jeunet dans ce film.

Vous pouvez utiliser les points suivants :

- la vie générale des soldats dans les tranchées pendant la guerre
- l'effet de la vie dans les tranchées sur chaque soldat
- les conséquences de la vie dans les tranchées pour les cinq soldats condamnés
- le contraste entre la vie dans les tranchées et la vie avant et après la guerre.

[35 marks]**Possible content**

- The general life of soldiers in the trenches during the war

Jeunet 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 opening scenes present the viewer with images which are dark, brutal and graphic in their presentation of conditions in the trenches which are often flooded or filled with mud.

We see mutilated bodies, barbed wire and crater damage caused by constant bombardment.

- The effect of life in the trenches on individual soldiers

The traumatic experiences of individual soldiers on the Front Line drives some to self-mutilate in the hope of being sent home due to their injuries.

The sense of trauma experienced by the soldiers is amplified by using shots from their perspective and point of view.

We learn of limited food supplies and a lack of any real shelter from the rain. We witness the execution of presumed traitors by their own side, and the ordering of men to climb above the parapet, only to be mown down by machine gun fire.

- The consequences of life in the trenches for the five condemned soldiers

The experiences of the five soldiers emphasise the cruelty of war from an even more personal standpoint, where men are condemned to No Mans' Land for treason.

Manech is completely traumatised when he is drenched in the blood and guts of a comrade literally blown to pieces right in front of him and the constant bombardment makes it difficult to identify individual soldiers – allowing Benoît Notre-Dame to escape the war by assuming the identity of another soldier.

Not all of them are guilty of self-mutilation. Bastoche is actually injured whilst trying to kill a rat in the trenches, but he is condemned along with the others anyway.

- The contrast between life in the trenches and life before and after the war.

Scenes of the trenches are filmed more realistically (with a dark colour palette), in stark contrast to the pre-war and post-war scenes (in warmer colours) which occasionally have a dreamlike quality.

Digitally-enhanced images of rural landscapes in pre-war and post-war France are in sharp contrast to the brutal images focusing on life in the trenches and first-hand experiences of war.

The images of rain-drenched, mud-filled trenches, where death is ever present are juxtaposed with images of a pre-war and post-war countryside (which is almost always sun-drenched) or with images of bustling and noisy urban Parisian locals which are full of life.

1 6 . 2

Examinez comment le traitement des cinq soldats condamnés est injuste.

Vous pouvez utiliser les points suivants :

- l'injustice de la condamnation de chaque soldat
- l'injustice du comportement du commandant Lavrouye
- les conséquences d'être condamné injustement pour chacun des cinq soldats
- l'injustice en ce qui concerne Mathilde et Tina.

[35 marks]**Possible content**

- The injustice of each soldier's condemnation

The traumatic experiences of individual soldiers on the Front Line drives some to self-mutilate in the hope of being sent home due to their injuries, but instead they are condemned to No Man's Land for treason.

Not all of them are guilty of self-mutilation. Bastoche is actually injured whilst trying to kill a rat in the trenches, but he is condemned along with the others anyway.

Completely traumatised by his first-hand experience of the horror of war, Manech is left in a confused mental state. No consideration is given and, like the others, he faces a court martial for self-mutilation and is condemned to the same fate.

- The injustice of Commandant Lavrouye's behaviour

Commandant Lavrouye has a complete disregard for anything or anyone that disrupts his lifestyle. When he is brought the report from the trenches about the condemned men, he carelessly drops it in his bath where it becomes immediately illegible.

In a similar way, he ignores the subsequent stay of execution for these men and, with a callous disregard for human life, focuses instead on his collection of erotic photographs. He tears the official document so that he can use the paper to adjust his magnifying glass.

- The consequences of being condemned unjustly for each of the five soldiers

Three of the five condemned men do not survive. Ange Bassignano is shot by a soldier from his own side when he claims he is not French but Corsican. Six-Sous is shot by a soldier from the German trenches and Bastoche is killed in an artillery shell explosion. Manech, shot at from a German plane, is injured but not killed. He suffers complete memory loss and does not even know who he is anymore. He is evacuated believing he is called Desrochelles.

Benoît Notre-Dame survives and carries the injured Manech from No Man's Land having first assumed a different identity himself. He intends to reunite with his wife and live quietly, and unrecognised, on a farm.

- Injustice as far as Mathilde and Tina are concerned

Both Mathilde, Manech's fiancée, and Tina, Ange Bassignano's partner, are motivated by the loss of their loved ones to discover the truth of what happened in the trenches at Bingo Crépuscule.

Tina wants revenge and subsequently murders Lavrouye (who withheld the stay of execution) and Thouvenel (who shot Ange). She is executed for the murders, reunited with Ange only in death.

The injustice of what has happened strengthens Mathilde's determination to construct the real version of events. Her belief that Manech is still alive sustains her and they are eventually reunited, although Manech does not seem to have any memory of who she is, nor any recollection of his own identity.

1 7**Laurent Cantet : *Entre les murs*****1 7****1**

Examinez l'image du collège Dolto présentée par Cantet dans ce film.

Vous pouvez utiliser les points suivants :

- l'image du bâtiment et des salles de classe
- l'attitude et le comportement de certains élèves qui vont au collège
- l'attitude générale des professeurs envers les élèves
- les conséquences d'imposer un curriculum qui n'est pas toujours approprié.

[35 marks]**Possible content**

- The image of the building and the classrooms

Collège Dolto is an inner-city school, presented as a relatively faceless building with a barred exterior which suggests it is a world of its own « *entre les murs* » cut off from the outside.

The setting up of extra desks which have been stacked outside several classrooms suggests that classes here are likely overcrowded. The rooms are bland and have limited equipment and facilities. There are a few old posters on the back walls of Marin's room and little else.

There are no sports facilities, but the inner courtyard provides a meeting place and occasional football pitch for the students to use. It is used during lesson time to teach Sport/PE despite a lack of appropriately-specific sports equipment.

- The attitude and behaviour of some pupils who go to the school

Marin's class taken as a typical cross section of the pupils that attend the school is populated with a good number of challenging and difficult individuals. Almost constant and consistently poor behaviour and/or an insolent sneering attitude are displayed by Esmeralda and Louise. Khoumba refuses to read aloud in class and turns the incident into a confrontation with Marin, which leads to an insincere verbal apology and a written response where she tells him she will no longer participate in class.

Souleymane is perhaps the most challenging pupil. He is not only largely disinterested in school, he forgets the books that he needs on purpose and is prone to violent argument and outburst at often the slightest provocation. This eventually leads to his exclusion from school.

Generally, the students are inattentive and disinterested, preferring to text on their mobile phones. They chatter and argue instead of working, make inappropriate comments when Marin speaks and challenge a lot of the things he says. They are rude and insulting towards each other. Boubacar interrupts the class on numerous occasions with inappropriate and sometimes sexualised comments.

- The general attitude of the teachers towards the pupils

The attitude of most teachers at the school seems to be quite negative. They are cynical about their work and contribution.

Colleagues are keen to point out how difficult many of the students are and the new history teacher is given a full breakdown of his class where most students are identified

as « *pas gentil/gentille du tout* ». Julie, on the other hand, wants to support Wei's family by organising a collection to help when his mother is arrested as an illegal immigrant. When the teachers introduce themselves on the first day we learn that several are new to the school and that teaching here for four years is an achievement worthy of great admiration. The tired and worn-out looking teacher who is going to retire at the end of the school year wearily wishes his colleagues and the new teachers « *Bon courage !* ».

- The consequences of imposing a curriculum which is not always appropriate

The curriculum imposed at the school is often inappropriate to the needs of the students. The subtleties of the subjunctive and when it is used, which Marin tries to explain in his French class, are completely irrelevant to their lives.

With little or no interest in what is being taught, and unable to see its relevance to them, lack of attention and application is the result, and once focus is lost, the pupils resort to arguments and squabbles between themselves.

The most revealing comment about this imposed curriculum comes at the end of the film and at the end of the school year when the class are asked to tell Marin something they have learned this year. Henriette, on the verge of tears, tells him that she has not understood anything in any of her lessons and has not learned anything at all.

1 7 . 2

Examinez les relations entre Monsieur Marin et ses collègues au collège Dolto.

Vous pouvez utiliser les points suivants :

- son comportement et son attitude envers les élèves en comparaison avec ses collègues
- ses relations avec ses collègues en général
- ses relations avec le principal du collège avant la décision d'expulser Souleymane
- ses relations avec le principal et ses autres collègues après l'incident violent dans sa salle de classe.

[35 marks]**Possible content**

- His behaviour and attitude towards the pupils compared to his colleagues

In contrast to the cynicism displayed by the majority of his colleagues Marin is fully invested in his attempts to work with his class. The general attitude of most of the staff seems to be negative and they pass on their poor judgement of many of the pupils to new teaching staff at the school.

Aware of the limitations of his class and of the inappropriateness of the curriculum, he tries to adapt work to make it more accessible to them.

He uses creativity to engage the pupils by getting them to write about themselves to complement their study of The Diary of Anne Frank. Allowing them to make visual presentations alongside written work allows Souleymane to show his talent for photography and finally be praised for his work.

- His general relationship with his colleagues

Marin doesn't appear to have any close colleague friends despite the fact that he is entering his fourth year of teaching at the school, and, in the staffroom, he does not readily engage in conversation with other teachers, although he does join in the celebration when Sophie announces that she is expecting a child and takes part in the teachers v pupils football match in the school yard at the end of the year.

Despite his concern to make his own lessons more appropriate and interesting while still linked to the curriculum, he is unable to give the history teacher any alternative advice or help.

He is prepared to challenge the viewpoint of other colleagues, particularly over issues regarding discipline and rules, and can take an opposing standpoint which proposes more tolerance and flexibility when dealing with pupils.

- His relationship with the school principal before the decision to expel Souleymane

Marin seems to be well regarded and respected by the principal as both teacher and class supervisor of 4/3, although he challenges school procedures and rules in front of the principal in a meeting which is also attended by other class supervisors and parent representatives.

He admits, at the same meeting, that he is not always consistent in following agreed policies and says that he bends the rules with his own class, especially regarding the ban on mobile phones, which he maintains have never been a problem, although this contradicts the evidence we have seen so far where students are texting beneath the table instead of being attentive in class.

After Souleymane's argument with Carl about football players escalates into the hurling of insults and foul language, Souleymane becomes increasingly insolent and disrespectful towards Marin, whose only option is to escort him to the principal's office for disciplinary measures with which Marin needs the principal's support.

- His relationship with the principal and other colleagues after the violent incident in his classroom

The principal suspends Souleymane until a disciplinary meeting can be held. Marin points out that this is an extreme response in his opinion, but the principal points out that this is not the first time that Marin has needed the principal's support in dealing with Souleymane. He later tells Marin that he needs to change his report of the incident to better reflect the truth of what happened.

Julie speaks with Marin to advise him that she has heard about the details of the incident and Marin's comments to Esmeralda and Louise, which were the cause of Souleymane's initial outburst, which Marin has omitted from his incident report submitted to the head. She tells him negative rumours are spreading around the school about him. He does not yet know she has also informed the principal.

The other staff point out to Marin that, whatever the cause for the outburst, Souleymane has gone too far this time and that he deserves permanent exclusion, the outcome of all of the last 12 disciplinary meetings, despite Marin's protests to the contrary since there are further likely consequences of Souleymane being sent back to Mali by his father.