



GCE A LEVEL MARKING SCHEME

SUMMER 2018

**A LEVEL (NEW)
FRENCH - COMPONENT 3
A800U30-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2018 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

GCE A LEVEL FRENCH
SUMMER 2018 MARK SCHEME

General Advice for examiners

The candidate is required to write **two** essays, one each on the two works they have studied for A level. One of the works **must be a literary work** and the second can be an additional literary work or a film. Candidates **may not answer more than one question on film** for this component.

The skills assessed on this paper are AO3 and AO4. For AO3 the candidate must demonstrate that he/she is able to manipulate French accurately in written form, using a wide range of lexis and structure. For AO4 the candidate must show knowledge and understanding of different aspects of the culture and society of countries or communities where French is spoken. In addition the candidate must demonstrate that they can respond critically and analytically to different aspects of the culture and society of countries or communities where French is spoken.

You will apply the mark scheme as set out in the marking grid. For AO3 and AO4 the marking grid has 5 two-mark bands. To select the appropriate band and mark you must do the following:

Banded mark schemes

Banded mark schemes are divided so that each band has a relevant descriptor. The descriptor for the band provides a description of the performance level for that band.

You should first read and annotate a candidate's answer to pick out the evidence that is being assessed in that question. Once the annotation is complete, the mark scheme can be applied.

This is done as a two stage process.

Stage 1 – Deciding on the band

When deciding on a band for each assessment objective, the answer should be viewed holistically. Beginning at the lowest band, you should look at the candidate's answer and check whether it matches the descriptor for that band. You should look at the descriptor for that band and see if it matches the qualities shown in the candidate's answer. If the descriptor at the lowest band is satisfied, you should move up to the next band and repeat this process for each band until the descriptor matches the answer. If an answer covers different aspects of different bands within the mark scheme, a 'best fit' approach should be adopted to decide on the band and then the candidate's response should be used to decide on the mark within the band. For instance if a response is mainly in band 2 but with a limited amount of band 3 content, the answer would be placed in band 2, but the mark awarded would be close to the top of band 2 as a result of the band 3 content. You should not seek to penalise candidates as a result of small omissions in minor areas of an answer.

Stage 2 – Deciding on the mark

Once the band has been decided, you can then assign a mark. During standardising (marking conference), detailed advice from the Principal Examiner on the qualities of each mark band will be given. You will then receive examples of answers that have been awarded a mark by the Principal Examiner. You should mark the examples and compare your marks with those of the Principal Examiner.

When marking, you can use these examples to decide whether a candidate's response is of a superior, inferior or comparable standard to the example. You are reminded of the need to revisit the answer as you apply the mark scheme in order to confirm that the band and the mark allocated is appropriate to the response provided.

For AO4 a successful critical and analytical response is one which will clearly demonstrate that the candidate is able to select relevant material, present and justify points of view, develop arguments, draw conclusions based on understanding and evaluate issues, themes and cultural and social contexts related to the works studied.

The approximate number of words advised for each essay is 300. Responses which exceed the guidance must not be penalised and reward must be given for all valid responses. It is content which will determine whether a candidate has written enough to access the full mark scheme and not the number of words. Additional notes are also provided with the mark schemes but they are not exhaustive, and any other valid points must be credited. In order to reach the highest bands of the mark scheme a candidate need not cover all of the points mentioned in the additional notes but must meet the requirements of the highest mark band. Where a response is not creditworthy, that is it contains nothing of any significance to the mark scheme, or where no response has been provided, no marks should be awarded.

When marking the essays you should have the titles to hand as the writing task requires the candidate to deal with a specific idea or ideas. The candidate is expected to answer the question as set and not provide a **general** comment on the subject matter as a whole. If a candidate adopts a broad-brush approach they will be unlikely to focus on the task as set, leading to digression and irrelevance.

Component 3: Mark scheme for essays

Two essays each marked out of 20.

For each essay the marks are divided as follows between the two Assessment Objectives; AO3 and AO4.

	AO3	Marks	AO4	Marks	Total marks
Essay 1	Manipulate language accurately using a range of lexis and structure	10	Critical analysis and evaluation of set work	10	20
Essay 2	Manipulate language accurately using a range of lexis and structure	10	Critical analysis and evaluation of set work	10	20
Total		20		20	40

Component 3: Marking grid for critical and analytical response in writing

Marks	AO3: manipulate the language accurately, in written forms, using a range of lexis and structure	Marks	AO4*: show knowledge and understanding of, and respond critically and analytically to, different aspects of the culture and society of countries/communities where the language is spoken
9-10	- Consistently accurate manipulation of the language of study. - Use of a wide range of lexis, grammatical structures and idiom. - Style and register is appropriate for the task set.	9-10	- A detailed, critical appreciation and analysis of the literary work / film which is very well supported by evidence. - Points of view are justified and fully developed. - There is a clear and coherent analysis and evaluation of issues and themes. - Clear and detailed analysis of the culture and society within the literary work / film where appropriate.
7-8	- Accurate manipulation of the language of study, with only a few errors. - Use of a good range of lexis, grammatical structures and idiom. - Style and register is mostly appropriate for the task set.	7-8	- A critical appreciation and analysis of the literary work / film which is supported by good evidence. - Points of view are justified and developed. - There is a degree of analysis and evaluation of issues and themes, although it may not be in depth. - An analysis is made of the culture and society within the literary work / film where appropriate.
5-6	- Some errors in manipulation of language. - Some vocabulary may be lacking or used inappropriately. Any idiomatic language used is simple. - Style and register is generally appropriate for the task set.	5-6	- A sound knowledge of the literary work / film but some evidence is irrelevant. - Points of view are expressed with some supporting evidence. - There are attempts to develop arguments and main points are evaluated. - Some analysis of the culture and society within the literary work / film where appropriate.
3-4	- A high incidence of basic errors affect accuracy. - Short sentences predominate. Some sentences incomplete and there is limited idiomatic knowledge. - Style and register is simple.	3-4	- A superficial knowledge of the literary work / film with evidence which is nearly always irrelevant. - Points of view expressed with little use of supporting evidence. - Only a partial response to the question set. - Limited analysis of the culture and society within the literary work / film.
1-2	- Little if any understanding of grammar. - Sentences often fragmented with very few correct patterns and features of language of study. Short phrases predominate. - Heavy reliance on anglicised structures.	1-2	- A knowledge of the literary work/film which is extremely limited and there is no supporting evidence. - Only a few points of view made are relevant to the question set. - A minimal response to the question set. - Very little attempt to analyse the culture and society within the literary work / film.
0	Nothing of value.	0	Nothing of value.

*Please refer to the subject specific additional notes when assessing AO4.

Additional Notes

La littérature

Delphine de Vigan : *No et Moi*

[20]

1. Analysez et expliquez l'importance de la famille dans *No et Moi*.

AO4	In response to the essay question the candidate may include the following: • unconventional family structures (Lou, No, Lucas) • Lou's family torn apart by death of sister, but changed by arrival of No • No's deprived background and relationship with her mother • Lucas' absentee parents and the effect they have on their son <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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Ou

2. Analysez les rapports entre Lou et Lucas dans *No et Moi*.

AO4	In response to the essay question the candidate may include the following: • Lou is intellectually advanced but is a socially awkward and an unusual girl • it is Lucas' company that helps her get through each day • they are both misfits and in some ways outcasts (school, family) • how they are affected by the arrival of No in their lives <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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3. Analysez les rapports entre Mehdi et Denis Berger dans le roman *Une année chez les Français*.

AO4	In response to the essay question the candidate may include the following: • Mehdi has no friends at school and is socially out of his own environment • to avoid staying at school at half term he name Denis at random as his best friend • Denis reacts with kindness and invites him home • the development of the relationship between Mehdi and the Berger family • how this relationship affects Mehdi <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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Ou

4. Discutez comment Laroui dépeint les Français dans le roman.

AO4	In response to the essay question the candidate may include the following: • the attitudes of the French towards Mehdi • religious and cultural differences between the French and the Moroccans • racism displayed by pupils and staff at Lycée Lyautey • Mehdi's experiences of the French (language, culture) <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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5. Analysez les rapports entre Antigone et Hémon dans la pièce.

AO4	In response to the essay question the candidate may include the following: • Hémon's position and his relationship with Antigone • Hémon in his first appearance is rejected by Antigone • his relationship and interaction with his father, Créon • his refusal happiness and his loyalty to Antigone <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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Ou

6. *Antigone* - une tragédie inévitable. Discutez cette opinion de la pièce.

AO4	In response to the essay question the candidate may include the following: • as in the Greek tradition, the tragedy is waiting to happen • the tragic plot has the tension of a spring and Antigone's actions will set it in motion • the tragedy will happen in spite of its players and all their attempts at intervention • the role of the Chorus - it tells that the tragedy has "already happened" <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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7. Raymond Sintès et Meursault – une amitié bizarre. Analysez cette idée et justifiez votre réponse.

AO4	In response to the essay question the candidate may include the following: • they are both anti-social characters on the fringes of society • Meursault is indifferent to their friendship • their relationship leads to the tragic chain of events • the impact of their friendship on Meursault's trial <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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8. Examinez l'idée que le monde naturel est le thème principal de *L'Étranger*.

AO4	In response to the essay question the candidate may include the following: • the impact of the natural world on Meursault • how Meursault is affected by elements of nature • symbolises Meursault's refusal to play their game • the idea of the sun as a character in the novel <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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9. Analysez le rôle de la nièce et son importance dans *Le Silence de la Mer*. Justifiez votre réponse.

AO4	In response to the essay question the candidate may include the following: • her implacable refusal to acknowledge Werner's existence • symbol of the Resistance • how she is moved by Werner's monologues • how she reacts at the end of the novel <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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Ou

10. Analysez l'importance du patriotisme dans le livre et justifiez votre réponse.

AO4	In response to the essay question the candidate may include the following: • Werner's views on patriotism • portrayal of the Resistance • the language and style used to exemplify patriotism • the characters and their impact on the theme <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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11. Croyez-vous que Maupassant représente une vraie image de la société de cette période dans *Boule de Suif et autres contes de guerre* ?

***Any of the *contes* can be used to answer the question.**

AO4	In response to the essay question the candidate may include the following: • all sectors of society represented • society is class-ridden and divisive • life in towns and countryside depicted • effect of war on the society of the time <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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Ou

12. Analysez l'importance du patriotisme dans le livre et justifiez votre réponse.

***Any of the *contes* can be used to answer the question.**

AO4	In response to the essay question the candidate may include the following: • attitude of characters in various "contes" • cowardice versus patriotism • Elisabeth Rousset's reactions and her role • patriotic feelings from the Prussians as well as the French <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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Les films

Eric Toledano et Olivier Nakache : *Intouchables*

[20]

13. Analysez le rôle et l'importance de Philippe dans le film *Intouchables*.

AO4	In response to the essay question the candidate may include the following: • how his life changes after his accident • why he employs Driss and consequences of this • his relationships with other characters in the film • stereotypical attitudes towards disabled people <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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14. Analysez la représentation des différences culturelles dans *Intouchables*.

AO4	In response to the essay question the candidate may include the following: • Driss and Philippe come from different worlds • their attitudes to culture have been shaped by their upbringings and experiences • how they deal with new cultures in a broad sense (Black French culture, bourgeois lifestyle – poles apart) • the reaction of other characters to their behaviour <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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15. Analysez le rôle et l'importance de Pierre Morhange dans le film.

AO4	In response to the essay question the candidate may include the following: • the first character seen – before the flashback • behaviour and attitudes at “Fond de l’Étang” • relationship with his mother, Violette and how his life changes • influence of Clement Mathieu upon the behaviour of Pierre and his future <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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16. Discutez le thème de l'amitié dans le film. Justifiez votre réponse.

AO4	In response to the essay question the candidate may include the following: • no notion of friendships at Fond de L’Étang • influence of Clement Mathieu on the pupils and staff • friendship and solidarity through music • Pépinot and Mathieu – a lasting friendship <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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17. Analysez les conflits culturels dans le film *Le Grand Voyage*.

AO4	In response to the essay question the candidate may include the following: • French versus Arab culture – clashes • Réda is a beur, but feels French, rejects his parents' culture • religious conflict between Réda and his father • impact of the pilgrimage to Mecca on both characters <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate</u>
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18. Comparez et analysez les attitudes de Mustapha et du père de Réda envers l'Islam.

AO4	In response to the essay question the candidate may include the following: • the episode in Istanbul, Mustapha helps them • both men are Muslims but differ in their devoutness • Mustapha's influence on Réda • Réda's father is jealous of his son's relationship with Mustapha <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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19. Quels sont le rôle et l'importance de la police dans *La Haine* ?

AO4	In response to the essay question the candidate may include the following: • the film is a battlefield – “banlieusards” versus police • many negative and controversial scenes featuring the police • contrasting depictions of several police officers • the notion of Kassovitz creating an “anti-police” film <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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20. « Ce n'est pas la chute qui compte, c'est l'atterrissage. » Analysez l'importance de cette opinion d'Hubert.

AO4	In response to the essay question the candidate may include the following: • portrayal of a society in freefall • symbol of Hubert's despair and frustration • the “journey” of the film to its inevitable conclusion • how the characters and plot contribute to this <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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21. Comment Louis Malle représente-t-il la vie sous l'Occupation dans le film ?

AO4	In response to the essay question the candidate may include the following: • presence of German soldiers from the beginning, Herr Muller • shortages and deprivation – black market • impact of the Occupation on family life (Julien and Jean) • resistance – Père Jean, collaboration - Joseph <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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Ou

22. Quelle sont l'importance et le rôle de Jean Bonnet dans le film ?

AO4	In response to the essay question the candidate may include the following: • intelligent and sensitive boy, newcomer, treated with suspicion by Julien • hiding a secret, in fear for his life • his relationship with Julien and how it develops • how it ends for Jean in the film – victim of antisemitism and betrayal <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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23. Discutez le rôle et l'importance de Pierre-Jean dans le film *Monsieur Batignole*.

AO4	In response to the essay question the candidate may include the following: • represent the worst features of the French during the Occupation • collaborator and anti-Semite • his relationship with the Batignole family and his influence • murdered by Edmond to save the lives of the Bernstein children <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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Ou

24. Comment la vie sous l'Occupation est-elle représentée dans le film *Monsieur Batignole* ?

AO4	In response to the essay question the candidate may include the following: • everyday life and effects of the German Occupation on families • 1942 – Jewish issues... anti-Semitism and “rafles” • collaboration and betrayal by the French • loyalty and trust – helping Jewish neighbours, risking one’s own life <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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