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# **GCE A LEVEL MARKING SCHEME**

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**SUMMER 2019**

**A LEVEL  
FRENCH - COMPONENT 3  
A800U30-1**

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2019 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 2019 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.

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

### 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  | <ul style="list-style-type: none"> <li>Consistently accurate manipulation of the language of study.</li> <li>Use of a wide range of lexis, grammatical structures and idiom.</li> <li>Style and register is appropriate for the task set.</li> </ul>                         | 9-10  | <ul style="list-style-type: none"> <li>A detailed, critical appreciation and analysis of the literary work / film which is very well supported by evidence.</li> <li>Points of view are justified and fully developed.</li> <li>There is a clear and coherent analysis and evaluation of issues and themes.</li> <li>Clear and detailed analysis of the culture and society within the literary work / film where appropriate.</li> </ul> |
| 7-8   | <ul style="list-style-type: none"> <li>Accurate manipulation of the language of study, with only a few errors.</li> <li>Use of a good range of lexis, grammatical structures and idiom.</li> <li>Style and register is mostly appropriate for the task set.</li> </ul>       | 7-8   | <ul style="list-style-type: none"> <li>A critical appreciation and analysis of the literary work / film which is supported by good evidence.</li> <li>Points of view are justified and developed.</li> <li>There is a degree of analysis and evaluation of issues and themes, although it may not be in depth.</li> <li>An analysis is made of the culture and society within the literary work / film where appropriate.</li> </ul>      |
| 5-6   | <ul style="list-style-type: none"> <li>Some errors in manipulation of language.</li> <li>Some vocabulary may be lacking or used inappropriately. Any idiomatic language used is simple.</li> <li>Style and register is generally appropriate for the task set.</li> </ul>    | 5-6   | <ul style="list-style-type: none"> <li>A sound knowledge of the literary work / film but some evidence is irrelevant.</li> <li>Points of view are expressed with some supporting evidence.</li> <li>There are attempts to develop arguments and main points are evaluated.</li> <li>Some analysis of the culture and society within the literary work / film where appropriate.</li> </ul>                                                |
| 3-4   | <ul style="list-style-type: none"> <li>A high incidence of basic errors affect accuracy.</li> <li>Short sentences predominate. Some sentences incomplete and there is limited idiomatic knowledge.</li> <li>Style and register is simple.</li> </ul>                         | 3-4   | <ul style="list-style-type: none"> <li>A superficial knowledge of the literary work / film with evidence which is nearly always irrelevant.</li> <li>Points of view expressed with little use of supporting evidence.</li> <li>Only a partial response to the question set.</li> <li>Limited analysis of the culture and society within the literary work / film.</li> </ul>                                                              |
| 1-2   | <ul style="list-style-type: none"> <li>Little if any understanding of grammar.</li> <li>Sentences often fragmented with very few correct patterns and features of language of study. Short phrases predominate.</li> <li>Heavy reliance on anglicised structures.</li> </ul> | 1-2   | <ul style="list-style-type: none"> <li>A knowledge of the literary work/film which is extremely limited and there is no supporting evidence.</li> <li>Only a few points of view made are relevant to the question set.</li> <li>A minimal response to the question set.</li> <li>Very little attempt to analyse the culture and society within the literary work / film.</li> </ul>                                                       |
| 0     | <ul style="list-style-type: none"> <li>Nothing of value.</li> </ul>                                                                                                                                                                                                          | 0     | <ul style="list-style-type: none"> <li>Nothing of value.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                       |

\*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 scolarité dans *No et Moi*. Justifiez votre réponse.

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| <b>AO4</b> | <p>In response to the essay question the candidate may include the following:</p> <ul style="list-style-type: none"><li>• Lou needs a challenge - she is “intellectually precocious”</li><li>• Lucas’s attitude to his studies</li><li>• the representation of the teacher and his relationship with class</li><li>• the contrast with No – lack of education</li></ul> <p><u>The above points are <b>suggestions</b> only and are <b>not exhaustive</b>. Look for and reward <b>all relevant points</b> argued by the candidate.</u></p> |
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2. Analysez les rapports entre Lou et ses parents dans *No et Moi*. Justifiez votre réponse.

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| <b>AO4</b> | <p>In response to the essay question the candidate may include the following:</p> <ul style="list-style-type: none"><li>• Lou is an only child – dysfunctional family</li><li>• her mother has suffered from deep depression since the death of her daughter Thaïs</li><li>• the father tries to maintain good humour</li><li>• the ambiance in the apartment reflects relationships</li></ul> <p><u>The above points are <b>suggestions</b> only and are <b>not exhaustive</b>. Look for and reward <b>all relevant points</b> argued by the candidate.</u></p> |
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3. Analysez l'influence de la famille Berger sur Mehdi dans *Une année chez les Français*. Justifiez votre réponse.

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| <b>AO4</b> | <p>In response to the essay question the candidate may include the following:</p> <ul style="list-style-type: none"> <li>• Mehdi's relationship with Denis</li> <li>• the circumstances of the invitation to stay with the Berger family</li> <li>• cultural differences in upbringing and family life</li> <li>• the impact on Mehdi</li> </ul> <p><u>The above points are <b>suggestions</b> only and are <b>not exhaustive</b>. Look for and reward <b>all relevant points</b> argued by the candidate.</u></p> |
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4. Analysez et expliquez l'importance de la scolarité dans le roman. Justifiez votre réponse.

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| <b>AO4</b> | <p>In response to the essay question the candidate may include the following:</p> <ul style="list-style-type: none"> <li>• Mehdi's scholarship and its importance</li> <li>• life in a French boarding school in the 1960s</li> <li>• the attitude of pupils</li> <li>• the attitude of teachers</li> </ul> <p><u>The above points are <b>suggestions</b> only and are <b>not exhaustive</b>. Look for and reward <b>all relevant points</b> argued by the candidate.</u></p> |
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5. Analysez les rapports entre Créon et Hémon dans la pièce. Justifiez votre réponse.

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| <b>AO4</b> | <p>In response to the essay question the candidate may include the following:</p> <ul style="list-style-type: none"><li>• father and son – difficult relationship</li><li>• different attitudes to Antigone</li><li>• Créon needs his son's support</li><li>• Hémon's final decision and its impact</li></ul> <p><u>The above points are <b>suggestions</b> only and are <b>not exhaustive</b>. Look for and reward <b>all relevant points</b> argued by the candidate.</u></p> |
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6. *Antigone* : « un symbole de la Résistance » . Discutez cette opinion de la pièce. Justifiez votre réponse.

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| <b>AO4</b> | <p>In response to the essay question the candidate may include the following:</p> <ul style="list-style-type: none"><li>• parallels with Occupied France</li><li>• Antigone's defiance</li><li>• the role and attitude of Créon</li><li>• the use of Greek myth to portray idea of Resistance</li></ul> <p><u>The above points are <b>suggestions</b> only and are <b>not exhaustive</b>. Look for and reward <b>all relevant points</b> argued by the candidate.</u></p> |
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7. Analysez les relations entre Meursault et Marie Cardona dans le roman. Justifiez votre réponse.

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| <b>AO4</b> | <p>In response to the essay question the candidate may include the following:</p> <ul style="list-style-type: none"> <li>• the circumstances and context of their meeting</li> <li>• their differing attitudes to their relationship</li> <li>• its effect on the events of the novel</li> <li>• changes in their relationship in <i>la deuxième partie</i></li> </ul> <p><u>The above points are <b>suggestions</b> only and are <b>not exhaustive</b>. Look for and reward <b>all relevant points</b> argued by the candidate.</u></p> |
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8. Analysez l'idée de la solitude dans *L'Étranger*. Justifiez votre réponse.

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| <b>AO4</b> | <p>In response to the essay question the candidate may include the following:</p> <ul style="list-style-type: none"> <li>• Meursault's daily life in <i>la première partie</i></li> <li>• his relationships with other characters</li> <li>• his attitude towards his mother's death</li> <li>• his attitude during his trial</li> </ul> <p><u>The above points are <b>suggestions</b> only and are <b>not exhaustive</b>. Look for and reward <b>all relevant points</b> argued by the candidate.</u></p> |
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9. Analysez les rapports entre l'oncle et sa nièce dans *Le Silence de la Mer*. Justifiez votre réponse.

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| <b>AO4</b> | <p>In response to the essay question the candidate may include the following:</p> <ul style="list-style-type: none"> <li>• the historical context and location – their situation</li> <li>• their daily life and family links</li> <li>• the impact of the war and Occupation</li> <li>• the effect that Werner has on their relationship</li> </ul> <p><u>The above points are <b>suggestions</b> only and are <b>not exhaustive</b>. Look for and reward <b>all relevant points</b> argued by the candidate.</u></p> |
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10. Analysez l'importance du symbolisme dans *Le Silence de la Mer*. Justifiez votre réponse.

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| <b>AO4</b> | <p>In response to the essay question the candidate may include the following:</p> <ul style="list-style-type: none"> <li>• the title – references to the sea</li> <li>• the Occupation and Resistance</li> <li>• symbolism of unity - "la belle et la bête"</li> <li>• attitudes of Werner and "la nièce"</li> </ul> <p><u>The above points are <b>suggestions</b> only and are <b>not exhaustive</b>. Look for and reward <b>all relevant points</b> argued by the candidate.</u></p> |
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11. Analysez comment Maupassant représente l'ennemi dans les contes et justifiez votre réponse.

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

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| <b>AO4</b> | <p>In response to the essay question the candidate may include the following:</p> <ul style="list-style-type: none"> <li>• the Prussians are generally cruel towards the French</li> <li>• the reaction of the French towards the Prussians</li> <li>• the futility of war</li> <li>• not all Prussians behave in a stereotypical fashion</li> </ul> <p><u>The above points are <b>suggestions</b> only and are <b>not exhaustive</b>. Look for and reward <b>all relevant points</b> argued by the candidate.</u></p> |
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12. Analysez la représentation du monde féminin dans les contes et justifiez votre réponse.

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

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| <b>AO4</b> | <p>In response to the essay question the candidate may include the following:</p> <ul style="list-style-type: none"> <li>• the role of women in that era</li> <li>• social class and standing of female characters</li> <li>• attitudes and reactions of women in war</li> <li>• male reactions to women</li> </ul> <p><u>The above points are <b>suggestions</b> only and are <b>not exhaustive</b>. Look for and reward <b>all relevant points</b> argued by the candidate.</u></p> |
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## Les films

Eric Toledano et Olivier Nakache : *Intouchables*

[20]

13. Analysez comment le thème de l'intégration est présenté dans ce film. Justifiez votre réponse.

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| <b>AO4</b> | <p>In response to the essay question the candidate may include the following:</p> <ul style="list-style-type: none"> <li>• social exclusion and marginalisation</li> <li>• attitudes towards physical disability</li> <li>• friendship and mutual understanding</li> <li>• how characters help each other to integrate into society</li> </ul> <p><u>The above points are <b>suggestions</b> only and are <b>not exhaustive</b>. Look for and reward <b>all relevant points</b> argued by the candidate.</u></p> |
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14. Analysez comment on représente les stéréotypes dans *Intouchables*. Justifiez votre réponse.

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| <b>AO4</b> | <p>In response to the essay question the candidate may include the following:</p> <ul style="list-style-type: none"> <li>• the representation of social classes</li> <li>• rich v poor</li> <li>• racial stereotyping</li> <li>• whether the film avoids the pitfalls of stereotyping</li> </ul> <p><u>The above points are <b>suggestions</b> only and are <b>not exhaustive</b>. Look for and reward <b>all relevant points</b> argued by the candidate.</u></p> |
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15. Analysez le rôle et l'importance de Clément Mathieu dans le film. Justifiez votre réponse.

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| <b>AO4</b> | <p>In response to the essay question the candidate may include the following:</p> <ul style="list-style-type: none"> <li>• his arrival at Fond de l'Étang</li> <li>• the relationship with Rachin</li> <li>• his influence on the pupils</li> <li>• Pierre and Violette Morhange</li> </ul> <p><u>The above points are <b>suggestions</b> only and are <b>not exhaustive</b>. Look for and reward <b>all relevant points</b> argued by the candidate.</u></p> |
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16. Discutez le thème du succès dans le film. Justifiez votre réponse.

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| <b>AO4</b> | <p>In response to the essay question the candidate may include the following:</p> <ul style="list-style-type: none"> <li>• Mathieu v Rachin</li> <li>• the role of music</li> <li>• Pierre Morhange</li> <li>• positive messages</li> </ul> <p><u>The above points are <b>suggestions</b> only and are <b>not exhaustive</b>. Look for and reward <b>all relevant points</b> argued by the candidate.</u></p> |
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17. Analysez les rapports entre le père et le fils dans le film *Le Grand Voyage*. Justifiez votre réponse.

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| <b>AO4</b> | <p>In response to the essay question the candidate may include the following:</p> <ul style="list-style-type: none"> <li>• the family situation</li> <li>• father/son conflict</li> <li>• religious linguistic and cultural problems</li> <li>• mutual understanding and respect</li> </ul> <p><u>The above points are <b>suggestions</b> only and are <b>not exhaustive</b>. Look for and reward <b>all relevant points</b> argued by the candidate.</u></p> |
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18. Analysez comment Ferroukhi utilise le symbolisme dans le film. Justifiez votre réponse.

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| <b>AO4</b> | <p>In response to the essay question the candidate may include the following:</p> <ul style="list-style-type: none"> <li>• the importance of the title - symbolic</li> <li>• images of death</li> <li>• Mustapha – contrast with traditional Islamic values</li> <li>• cultural differences</li> </ul> <p><u>The above points are <b>suggestions</b> only and are <b>not exhaustive</b>. Look for and reward <b>all relevant points</b> argued by the candidate.</u></p> |
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19. Quels sont le rôle et l'importance de l'amitié dans *La Haine* ? Justifiez votre réponse.

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| <b>AO4</b> | <p>In response to the essay question the candidate may include the following:</p> <ul style="list-style-type: none"><li>• friendship equates with family</li><li>• differing attitudes towards friendship (3 main characters)</li><li>• friendship and solidarity in “la banlieue”</li><li>• pressure on friendship</li></ul> <p><u>The above points are <b>suggestions</b> only and are <b>not exhaustive</b>. Look for and reward <b>all relevant points</b> argued by the candidate.</u></p> |
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20. Analysez l'importance du cercle vicieux de la haine dans ce film. Justifiez votre réponse.

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| <b>AO4</b> | <p>In response to the essay question the candidate may include the following:</p> <ul style="list-style-type: none"><li>• life in “la banlieue”</li><li>• the attitude of the police</li><li>• social problems (e.g. unemployment, drug abuse)</li><li>• racism</li></ul> <p><u>The above points are <b>suggestions</b> only and are <b>not exhaustive</b>. Look for and reward <b>all relevant points</b> argued by the candidate.</u></p> |
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21. Analysez comment Louis Malle crée des sentiments de menace et de peur dans ce film. Justifiez votre réponse.

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| <b>AO4</b> | <p>In response to the essay question the candidate may include the following:</p> <ul style="list-style-type: none"> <li>• anti-Semitism – Jean Bonnet's fears</li> <li>• collaboration and denouncement</li> <li>• the importance of Joseph</li> <li>• the role and actions of Père Jean</li> </ul> <p><u>The above points are <b>suggestions</b> only and are <b>not exhaustive</b>. Look for and reward <b>all relevant points</b> argued by the candidate.</u></p> |
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22. Quels sont l'importance et le rôle de la religion dans le film ? Justifiez votre réponse.

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| <b>AO4</b> | <p>In response to the essay question the candidate may include the following:</p> <ul style="list-style-type: none"> <li>• Catholicism</li> <li>• Judaism and anti-Semitism</li> <li>• the role and actions of Père Jean</li> <li>• the nun in the infirmary</li> </ul> <p><u>The above points are <b>suggestions</b> only and are <b>not exhaustive</b>. Look for and reward <b>all relevant points</b> argued by the candidate.</u></p> |
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23. Analysez pourquoi M. Batignole d cide de mettre sa vie en danger dans le film. Justifiez votre r ponse.

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| <b>AO4</b> | <p>In response to the essay question the candidate may include the following:</p> <ul style="list-style-type: none"><li>• Batignole's original non-committal stance</li><li>• his reaction to the treatment of Jews</li><li>• how he is prompted by Simon's situation</li><li>• the opposition to Pierre-Jean</li></ul> <p><u>The above points are <b>suggestions</b> only and are <b>not exhaustive</b>. Look for and reward <b>all relevant points</b> argued by the candidate.</u></p> |
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24. Analysez l'impact de l'Occupation nazie sur la vie des Juifs dans le film *Monsieur Batignole*. Justifiez votre r ponse.

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| <b>AO4</b> | <p>In response to the essay question the candidate may include the following:</p> <ul style="list-style-type: none"><li>• the seizure of property</li><li>• the round up of the Jews (la rafle)</li><li>• children in danger</li><li>• the need to flee to safety</li></ul> <p><u>The above points are <b>suggestions</b> only and are <b>not exhaustive</b>. Look for and reward <b>all relevant points</b> argued by the candidate.</u></p> |
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