



GCE A LEVEL MARKING SCHEME

AUTUMN 2020

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

INTRODUCTION

This marking scheme was used by WJEC for the 2020 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

AUTUMN 2020 MARK SCHEME

COMPONENT 3: CRITICAL AND ANALYTICAL RESPONSE IN WRITING (40 total marks)

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:

Applying banded mark schemes

Banded mark schemes are divided so that each band has descriptors for the performance level of that band. You should first read and annotate a candidate's response to pick out the evidence that is being assessed in that question. Once the annotation is complete, the mark scheme can be applied.

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 descriptors for that band and see if they match the qualities shown in the candidate's response. If the descriptors at the lowest band are evidenced, you should move up to the next band and repeat this process for each band until the descriptors match the response.

If a candidate's response covers different aspects of different bands within the mark scheme, a 'best fit' approach should be adopted to decide on the band. For instance, if the response is mainly in band 2 but with a limited amount of band 3 content, the mark awarded would be close to the top of band 2 as a result of the band 3 content. Small omissions in some parts of their response may not negatively affect the mark awarded.

Stage 2 – Deciding on the mark

Once the band has been decided, you can then assign a mark. WJEC will provide standardising material to be used as reference material throughout the assessment period.

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

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 comment les problèmes sociaux contemporains sont représentés dans ce roman. Justifiez votre réponse.

AO4	In response to the essay question the candidate may include the following: • why No is in this situation • how Lou gets involved and why • attitudes to homelessness and marginalisation • the changing structure of family relationships and breakdown <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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2. Analysez les rapports entre les parents de Lou dans *No et Moi*. Justifiez votre réponse.

AO4	In response to the essay question the candidate may include the following: • Lou's family circumstances • the impact on their relationship of losing a child • how M. Bertignac copes with his wife's situation • how No affects their relationship <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 le contraste entre le monde arabe et le monde français dans le roman. Justifiez votre réponse.

AO4	In response to the essay question the candidate may include the following: • French colonialism in Morocco • linguistic differences • religion and culture, different ways of life • the importance of education <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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4. Analysez les raisons pour lesquelles Mehdi et Denis Berger sont devenus amis. Justifiez votre réponse.

AO4	In response to the essay question the candidate may include the following: • why Mehdi chooses Denis at random • how Monsieur Berger encourages their friendship • how Mehdi begins to understand and adapt to the French way of life • how Denis sees the positive impact of this friendship, especially on his mother <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. « L'orgueil d'Œdipe » – croyez-vous que ce soit une vraie représentation d'Antigone ? Justifiez votre réponse.

AO4	In response to the essay question the candidate may include the following: • the direct reference to Antigone's father • Antigone's stubborn and driven character • how pride and desire places her in a line of tragic heroes, like Oedipus • that, like her father, she is rejected by her community because of her refusal to give in <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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6. Analysez l'importance du destin dans cette pièce. Justifiez votre réponse.

AO4	In response to the essay question the candidate may include the following: • that, as in Greek tragedy, the coiled spring has been set in place to unwind • that whatever the characters do, the outcome has been decided • that Antigone will accept her fate regardless of pressure from others • the role of the chorus in the tragedy and its predestination <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. « Ça m'est égal. » – analysez pourquoi cette phrase est si importante dans le roman. Justifiez votre réponse.

AO4	In response to the essay question the candidate may include the following: • Meursault's attitude to his mother's death • his reactions to Marie and her plans for their relationship • his trial and interaction with the legal team • the reasons for his indifference <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. Analysez le rôle et l'importance de l'Arabe dans *L'Étranger*. Justifiez votre réponse.

AO4	In response to the essay question the candidate may include the following: • that he is a key character but not named • that we know nothing about him apart from a brief physical description • racism and colonialism • the attitudes between the French and Arab world <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 comment Vercors symbolise la France et l'Allemagne dans *Le Silence de la mer*. Justifiez votre réponse.

AO4	In response to the essay question the candidate may include the following: • the use of the fairy story “la Belle et la Bête” • Werner’s story of his fiancée to symbolise cruelty • the fragility and strength of the two nations • the niece as a symbol of “la France sous l’Occupation” <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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10. « Adieu. » – analysez pourquoi ce seul mot est si important dans le roman. Justifiez votre réponse.

AO4	In response to the essay question the candidate may include the following: • that the novel consists mainly of Werner’s monologues • the effect that Werner’s’ presence has on the niece • how the niece and her uncle struggle with their emotions in silence • why the niece breaks the silence with a single word <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. Analysez comment la vie quotidienne des Français a été touchée par la guerre. 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: • Prussian dominance in France • the effect of the Prussian soldiers on French citizens • how French people react in different ways • social deprivation <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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12. Analysez comment les femmes réagissent envers les Prussiens 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: • that this is a microcosm of contemporary French society • the types of women represented • social status and involvement • women as victims and avengers <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

Éric Toledano et Olivier Nakache : *Intouchables*

[20]

13. Analysez la représentation de la criminalité dans le film. Justifiez votre réponse.

AO4	In response to the essay question the candidate may include the following: • Driss's background – life in “la banlieue” and prison • his thieving at Philippe's house • illegal drug-taking and involvement with the police • the changes in Driss's attitudes <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. « Pas d'bras, pas d'chocolat. » – analysez l'importance de cette phrase. Justifiez votre réponse.

AO4	In response to the essay question the candidate may include the following: • examples of Driss's attitude towards Philippe • breaking down taboos regarding disabilities • encouraging independence for Philippe • the bond and relationship between the two men <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. « Surveillant à votre âge ? » – analysez comment cette question affecte Clément Mathieu. Justifiez votre réponse.

AO4	In response to the essay question the candidate may include the following: • the end of the flashback - Mathieu's arrival • the feeling of failure and despondency • Mathieu's resolve to help the boys • the outcome of his time at Fond de l'Étang <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. « C'est un film qui donne de l'espoir. » – croyez-vous que ce soit une vraie perception du film *Les Choristes* ? Justifiez votre réponse.

AO4	In response to the essay question the candidate may include the following: • the lack of hope at the beginning of the film • the attitudes of Rachin and staff • how the film moves from despair to hope • Morhange – as an example of success <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 comportements de Réda et de son père pendant leur voyage en Europe. Justifiez votre réponse.

AO4	In response to the essay question the candidate may include the following: • Réda's reluctant attitude to the trip • the conflict between him and his father • why Réda wants to go sightseeing, be a tourist • the clash of two cultures (European and Arabic) <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. Analysez comment Réda est influencé par sa double culture dans le film. Justifiez votre réponse.

AO4	In response to the essay question the candidate may include the following: • that Réda is a typical French teenager with westernised ideals • that his father disapproves, patriarchal family situation • that, although Réda is a "beur", he rejects the Arab culture, language and religion • how he changes by the end of the 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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19. Analysez les rapports entre Vinz et Saïd dans *La Haine*. Justifiez votre réponse.

AO4	In response to the essay question the candidate may include the following: • that Vinz is more powerful and influential, Saïd is his “sidekick” • that Saïd wants to emulate Vinz and to be a “tough guy” • that Saïd takes punishments for Vinz • the ending of the 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. Analysez comment les problèmes sociaux contemporains sont représentés dans ce film. Justifiez votre réponse.

AO4	In response to the essay question the candidate may include the following: • life in “la banlieue”, social deprivation • criminality, drugs, black market etc. • racism and marginalisation of minority ethnic groups • the attitude of police and CRS; brutality <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. Analysez l'importance de la collaboration dans ce film. Justifiez votre réponse.

AO4	In response to the essay question the candidate may include the following: • life in occupied France • the role of "la milice" • Joseph's collaboration with the Nazis • people at the school who denounce the Jewish pupils <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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22. Analysez la représentation des Allemands dans *Au Revoir les Enfants*. Justifiez votre réponse.

AO4	In response to the essay question the candidate may include the following: • that their presence is evident from the first scene • most soldiers appear non-threatening, and help the boys • the attitude of officers to "la milice" in the restaurant • Müller – anti-semitism <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. Analysez l'importance du rôle de la famille dans le film. Justifiez votre réponse.

AO4	In response to the essay question the candidate may include the following: • Monsieur Batignole's family dynamics and relationships • the influence of Pierre-Jean Lamour • the Bernstein family – living in fear • that Monsieur Batignole “adopts” the Bernstein children and helps them <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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24. « Levons le verre à une France propre ! » – analysez cette vision de la France sous l'Occupation dans *Monsieur Batignole*. Justifiez votre réponse.

AO4	In response to the essay question the candidate may include the following: • the idea of a “pure” French nation • anti-semitism – Pierre-Jean Lamour • racism and social injustice – exclusion of French Jews • the representation of Nazi ideals <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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