GCE AS MARKING SCHEME

SUMMER 2017

AS (NEW)
FRENCH - COMPONENT 3
B800U30-1

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INTRODUCTION

This marking scheme was used by WJEC for the 2017 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.

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GCE AS FRENCH

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COMPONENT 3: Critical response in writing (40 total marks)

General Advice for Examiners

The candidate is required to answer **one** question; either question (a) or (b) , on one work he/she has studied for AS. The work can be a literary work or film. 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 forms, using a wide range of lexis and structure. For AO4 the candidate must show knowledge and understanding of, and respond critically to, different aspects of the culture and society of countries or communities where French is spoken. In Component 3 AO4 will be in the context of the literary work or film studied. There is one marking grid. You will apply the mark scheme as set out in the marking grid. There are five mark bands for AO3 and AO4, each containing 4 marks. . The mark for A03 is added to the mark for A04 to give a total out of 40.

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 their 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.

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For AO4 a successful critical response is one which will clearly demonstrate that the candidate is able to present and justify points of view, develop arguments and draw conclusions based on understanding. At AS, knowledge and understanding of the work must include a critical response to aspects such as structure of the plot, characterisation, and use of imagery or other stylistic features, as appropriate to the work studied.

The approximate number of words advised is 250 words. 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 provided with the mark scheme 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 indicative content but must meet the requirements of the highest mark band. Where a response is not creditworthy, that is, contains nothing of any significance to the mark scheme, or where no response has been provided, no marks should be awarded.

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

Component 3: Mark scheme

One question 40 marks.

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

Marks	AO3	AO4	Total marks
Question (a) or (b)	**20**	**20**	**40**
Total	**20**	**20**	**40**

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Component 3: Marking grid for critical response in writing: **[40 marks]**

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 to, different aspects of the culture and society of countries/communities where the language is spoken
17-20	• Accurate manipulation of the language of study, with only minor errors. • Use of a good range of lexis and grammatical structures. • Style and register is mostly appropriate for the task set.	**17-20**	• A detailed, critical appreciation of the literary work / film which is well supported by evidence. • Points of view are justified and fully developed, with valid conclusions. • Entirely relevant response to all aspects of the question.
13-16	• Generally accurate manipulation of the language of study, with few significant errors • Use of a reasonable range of lexis and grammatical structures. • Style and register is generally appropriate for the task set.	**13-16**	• A critical appreciation of the literary work / film which is supported by evidence. • Points of view are justified and developed, with valid conclusions. • Mainly relevant response to all aspects of the question.
9-12	• Reasonably accurate manipulation of the language of study, but with some significant errors. • Some vocabulary is lacking or used inappropriately. • Style and register is sometimes appropriate for the task set.	**9-12**	• A sound knowledge of the literary work / film but some evidence is irrelevant. • Points of view are expressed with some supporting evidence and some valid conclusions. • Response is relevant to most aspects of the question.
5-8	• Many significant errors in manipulation of language, which affect accuracy. • Sentences are short or incomplete. • Style and register is very simple.	**5-8**	• 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 or conclusions. • Response is relevant to some aspects of the question.
1-4	• Little if any understanding of grammar. • Sentences are fragmented with very few correct patterns and features of language of study. Short phrases predominate. • Almost total reliance on anglicised structures.	**1-4**	• 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; any conclusions rarely link to views expressed. • Response has limited focus on the question.
0	• Nothing of value.	**0**	• Nothing of value.

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

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Additional notes

La Littérature

Choisissez **UNE** des questions suivantes. Écrivez environ 250 mots en français.

1. Delphine de Vigan : *No et Moi*

(a) Expliquez pourquoi Lou décide d'aider No.
Discutez et justifiez votre réponse. [40]

AO4	In response to the essay question the candidate may discuss: • that Lou needs a challenge • that at school she decides to write a project about a homeless person • that she is intrigued by No when they first meet • that she becomes involved in No's situation on a personal level. The above points are **suggestions** only and are **not exhaustive**. Look for and reward **all relevant points** argued by the candidate.

(b) Comment l'attitude de la mère influence-t-elle sa famille ?
Donnez et justifiez vos raisons. [40]

AO4	In response to the essay question the candidate may discuss: • that Mme Bertignac has suffered from deep depression since the death of her other daughter Thaïs • that Lou feels excluded and lonely at a time when she needs her mother (she is 13) • how M. Bertignac has to take on all family responsibilities • how things change in the family set-up when No arrives. The above points are **suggestions** only and are **not exhaustive**. Look for and reward **all relevant points** argued by the candidate.

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2. Fouad Laroui : *Une année chez les Français*

(a) Quand il arrive à l'internat, quels sont les chocs culturels pour Medhi ? Discutez et justifiez votre réponse. [40]

AO4	In response to the essay question the candidate may discuss: • that everything is new to him – he has never travelled beyond his own village before • how French culture is alien to him- food, (which he finds disgusting) clothing, manners • that he lacks confidence and does not know the rules of conduct – it is like a secret code • linguistic misunderstandings. The above points are **suggestions** only and are **not exhaustive**. Look for and reward **all relevant points** argued by the candidate.

(b) Expliquez les préjugés exprimés par les gens au lycée envers Medhi.
Donnez et justifiez vos raisons. [40]

AO4	In response to the essay question the candidate may discuss: • that he is considered both culturally and linguistically as "un petit '*roumi* '" (not quite French, but more Moroccan) • how the other pupils do not understand his culture and laugh at him • that he is mocked for being different and some racist attitudes are seen • how the teachers and "pions" treat Mehdi as a "curiosity" and do not help him to integrate culturally. The above points are **suggestions** only and are **not exhaustive**. Look for and reward **all relevant points** argued by the candidate.

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3. Jean Anouilh : *Antigone*

(a) Pour quelles raisons Antigone défie-t-elle Créon ?
Discutez et justifiez votre réponse. [40]

AO4	In response to the essay question the candidate may discuss: • that in Thebes, Créon has decreed that her dead brother Polynice should be left outside the city walls and not buried • that Antigone has defied the orders of the king, her uncle by burying her brother. She does not hide the fact • how she is a symbol of resistance (the play was written in 1944) • that she is prepared to die for her beliefs and principles and is standing up against a tyrant (Créon). The above points are **suggestions** only and are **not exhaustive**. Look for and reward **all relevant points** argued by the candidate.

(b) Examinez le rôle et l'influence d'Ismène dans la pièce.
Discutez et justifiez votre réponse. [40]

AO4	In response to the essay question the candidate may discuss: • the sharp contrast with Antigone in looks, personality and attitude. • that she is reasonable and understands her place, obeying Créon • how Ismène attempts to dissuade Antigone from her act of rebellion • that at the end of the play she wants to die with her sister but Antigone refuses to allow this. The above points are **suggestions** only and are **not exhaustive**. Look for and reward **all relevant points** argued by

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Les Films

4. Eric Toledano, Olivier Nakache : *Intouchables*

(a) Expliquez comment Driss change pendant la période de son emploi chez Philippe.
Donnez et justifiez vos raisons. [40]

AO4	In response to the essay question the candidate may discuss: • Driss' attitude and behaviour when he arrives at Philippe's • his relationship with Philippe • what effect life at Philippe's has on Driss • whether (or not) he changes for the better. The above points are **suggestions** only and are **not exhaustive**. Look for and reward **all relevant points** argued by the candidate

(b) « C'est un film très choquant » (2011).
Discutez cette description d'*Intouchables* et justifiez votre réponse. [40]

AO4	In response to the essay question the candidate may discuss: • how a handicapped person is portrayed • attitudes towards black people • racial stereotypes and social prejudice • the success of the film. The above points are **suggestions** only and are **not exhaustive**. Look for and reward **all relevant points** argued by the candidate

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5. Christophe Barratier : *Les Choristes*

(a) Expliquez l'importance de M. Rachin dans *Les Choristes*.
Discutez et justifiez votre réponse. [40]

AO4	In response to the essay question the candidate may discuss: • that Rachin the Head of a school for difficult boys • that his rules are very strict. "Action – réaction" is his way of ensuring strong discipline but is often unfair • how he opposes Mathieu's choir at first but comes to accept it • that he is a vain and selfish man and how this leads to his downfall. The above points are **suggestions** only and are **not exhaustive**. Look for and reward **all relevant points** argued by the candidate.

(b) Comment la musique change-t-elle l'attitude des garçons à Fond de l'Étang ?
Donnez et justifiez vos raisons. [40]

AO4	In response to the essay question the candidate may discuss: • how Clement Mathieu's calmer and fairer approach to correcting the boys' bad behaviour by introducing them to music • how through music the boys flourish under Mathieu's guidance. The discipline improves at Fond de l'Étang for the most part • how Pierre Morhange benefits greatly from music • that the success of the choir unites the boys and gives them a sense of purpose. The above points are **suggestions** only and are **not exhaustive**. Look for and reward **all relevant points** argued by the candidate.

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6. Ismaël Ferroukhi : *Le Grand Voyage*

(a) Expliquez l'importance de la vie et de la culture françaises pour Réda dans le film.
Discutez et justifiez votre réponse. [40]

AO4	In response to the essay question the candidate may discuss: • that Réda is a high school student influenced by the French way of life, the language and culture • that he is a typical French teenager in his attitude, his language • that he has a girlfriend, Lisa, a mobile phone and dresses in a modern French way • that Réda is a beurand how he is caught between two cultures, French and Arab (Moroccan) which causes friction. The above points are **suggestions** only and are **not exhaustive**. Look for and reward **all relevant points** argued by the candidate.

(b) Expliquez les attitudes différentes de Réda et de son père au sujet du pèlerinage à la Mecque.
Donnez et justifiez vos raisons. [40]

AO4	In response to the essay question the candidate may discuss: • how for his father the pilgrimage is a very important occasion why at first Réda is angry and resentful at having to drive his father to Mecca • how as the journey progresses further east and away from Europe Réda becomes more aware of different cultures .and begins to talk to his father and to understand his views • that at Mecca, Réda realises and appreciates how important the pilgrimage and the religion are for his father. The above points are **suggestions** only and are **not exhaustive**. Look for and reward **all relevant points** argued by the candidate.

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