

A Level French



Sample Assessment Materials

Pearson Edexcel Level 3 Advanced GCE in French (9FR0)

First teaching from September 2016

First certification from 2018

Issue 2

Edexcel, BTEC and LCCI qualifications

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Summary of A Level French SAMs Issue 2 changes

Summary of changes made between previous issue and this current issue	Page number
Guidance regarding the end of the speaking assessment has been updated	111
Guidance on timing of the speaking assessment has been updated	161

This document is Issue 2. Key changes are sidelined. We will inform centres of any changes to this issue. The latest issue can be found on the Pearson website: qualifications.pearson.com

If you need further information on these changes or what they mean, contact us via our website at: qualifications.pearson.com/en/support/contact-us.html.

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Introduction

The Pearson Edexcel Level 3 Advanced GCE in French is designed for use in schools and colleges. It is part of a suite of AS/A Level qualifications offered by Pearson.

These sample assessment materials have been developed to support this qualification and will be used as the benchmark to develop the assessment students will take.

General marking guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than be penalised for omissions.
- Examiners should mark according to the mark scheme – not according to their perception of where the grade boundaries may lie.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed-out work should be marked **unless** the candidate has replaced it with an alternative response.

Pearson Edexcel Level 3 GCE

French

Advanced

**Paper 1: Listening, Reading and Translation
Transcript**

Sample assessment material for first teaching
September 2016

Time: 2 hours

Paper Reference

9FR0/01

Do not return the transcript with the question paper.

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Passage 1

Les salaires en France

- F1** L'inégalité des salaires entre hommes et femmes est la plus forte chez les cadres et donc parmi les salaires les plus élevés.
- M1** Les écarts de salaires ont nettement baissé. Mais depuis les années 1990, le rattrapage s'est interrompu, en partie parce que la plupart des femmes demeurent à l'écart des postes à responsabilité les mieux rémunérés, et qu'elles sont plus souvent employées dans des rôles où les salaires sont bas tels que serveuse ou vendeuse.
- F1** Les femmes occupent plus souvent des emplois de mauvaise qualité à temps partiel. Les femmes demeurent largement défavorisées sur le marché du travail. 8 % des femmes salariées sont en situation de temps partiel, contre 2,8 % des hommes.

Passage 2

Le Front national

- F1** Nombreux sont les artistes à avoir pris parti contre le Front national, parti d'extrême droite. Certains affirment leur intention de ne plus vivre où le parti de Marine Le Pen a gagné.
- Jean-Marie Le Clézio déclare :
- M1** « Je renoncerais à la nationalité française en cas de victoire du Front national. Quand je vois le Front national monter, je me sens plus Mauricien que jamais. Si Marine Le Pen gagne, je rendrai mon passeport français, et je ne garderai que mes papiers mauriciens. »
- F1** Il n'est pas seul. À l'occasion de la campagne des européennes en juin dernier, Jean-Marie Le Pen a provoqué un scandale en déclarant :
- M2** « Yannick Noah s'est engagé à ne plus chanter en France si le Front national arrive en tête de l'élection... on verra bien, je ne le crois pas. »

Passage 3

Les festivals sont en train de disparaître

F1 Comme d'autres villes en France, Bayonne, au pays basque, a vu disparaître deux de ses grands rendez-vous culturels. Terminé cette année le Festival de la musique Black et Basque, fini aussi le théâtre de la troupe amérindo-latino Translatine, porté depuis trente ans, faute de subvention de la mairie de Bayonne. En avril, elle a brusquement retiré la subvention de 60 000 euros. Jean-Marie Broucuret est Directeur du théâtre des Chimères:

M1 Il y avait bien sûr des circonstances économiques à considérer mais il y a des choix que la municipalité a décidé de faire. Il y a d'autres activités qu'on aurait pu arrêter de subventionner. Elle n'a pas pris le temps de réfléchir à cette décision: nous embauchons exclusivement des travailleurs locaux. Dans le contexte d'une crise économique, les élus devraient être sensibles au fait qu'une subvention n'est pas de l'argent gaspillé. Par contre elle est un investissement rentable qui fait vivre notre région.

F1 Mais Yves Ugalde, Adjoint à la culture, défend la décision de la mairie:

M2 Il est évident que quand je dois faire une réduction de cinq pour cent de mon budget culturel, je dois réévaluer la dépense du fond dont je dispose. Cela supposera un vrai débat sur la capacité qu'on aura et il faudra dire à certains artistes qu'on ne les subventionnera plus.

C'est pourquoi la ville a préféré le nouveau festival culture-sport, un festival plus populaire et plus apte à attirer des subventions privées, cette fois auprès d'un constructeur automobile.

On aura marié deux thèmes extrêmement importants, le sport et la culture qui sont les véhicules de communication d'énormément de marques.

Passage 4 (a)

La Résistance en France en 1944

M1 Au début de l'année 1944, la Résistance intérieure est bien mieux organisée et ses adhérents sont bien plus nombreux qu'à ses débuts en automne 1940. Depuis mai 1943, elle est unifiée au sein d'un Conseil de la Résistance. Les réseaux sont de véritables organisations paramilitaires créées pour la plupart par les services secrets britanniques et ceux de la France libre. Leur objectif prioritaire est le renseignement. Ils mettent également en place des filières d'évasion de prisonniers de guerre et de soldats alliés, en particulier des aviateurs britanniques abattus au-dessus de la France et de la Belgique.

Les réseaux sont structurés en services de plus en plus différenciés (propagande-diffusion, groupes paramilitaires, faux papiers, filières d'évasion...); ils cloisonnent leurs activités pour être moins vulnérables en cas d'arrestation de leurs membres.

Passage 4 (b)

Les maquis

F1 Les premiers maquis apparaissent dès décembre 1942, de manière indépendante, des mouvements de la Résistance. Ils sont composés de ceux qui veulent échapper à la mobilisation de la main-d'œuvre et qui ne veulent pas aller travailler en Allemagne. En février 1943, l'instauration du Service du Travail Obligatoire (STO), leur donne une accélération décisive, principalement dans les massifs montagneux mais aussi dans certaines zones forestières. Leur intégration à la Résistance est progressive: il faut les encadrer, les prendre en charge, les armer sans perdre le soutien des populations.

M1 Début 1944, les maquis voient leurs effectifs diminuer. La répression conjointe de Vichy et des Allemands a été brutale, et l'hiver rigoureux suscite une forte détérioration des conditions de vie. Cependant, à partir d'avril 1944, un nouveau souffle anime les maquis qui se renforcent lorsque l'espoir du débarquement reprend corps. C'est d'ailleurs le *Jour-J* qui lance la grande montée au maquis.

Write your name here

Surname					Other names			
Pearson Edexcel		Centre Number			Candidate Number			
Level 3 GCE		<input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/>			<input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/>			
<h1>French</h1> <h2>Advanced</h2> <h3>Paper 1: Listening, Reading and Translation</h3>								
Sample assessment material for first teaching September 2016 Time: 2 hours						Paper Reference 9FR0/01		
You must have: Listening equipment CD/MP3							Total Marks	

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **all** questions in Sections A, B and C.
- Answer the questions in the spaces provided
– *there may be more space than you need.*
- Candidates are recommended to start with Section A: Listening, and work through each section as presented in the answer booklet.
- We recommend you spend 50 minutes on Section A: Listening, 50 minutes on Section B: Reading and 20 minutes on Section C: Translation into English.
- You must **not** use a dictionary.

Information

- The total mark for this paper is 80.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*

Advice

- Read each question carefully before you start to answer it.
- Try to answer every question.
- Check your answers if you have time at the end.

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Answer ALL questions. Write your answers in the spaces provided.

Some questions must be answered with a cross in a box ☒. If you change your mind about an answer, put a line through the box ☒ and then mark your new answer with a cross ☒.

SECTION A: LISTENING

We recommend you spend no more than 50 minutes on this section.

Questions 2, 3 and 4(a) do not require full sentences and you may respond using single words or phrases.

Summary Question 4(b) does not require full sentences and you may respond using short phrases.

You may use words from the listening passages but you must not transcribe whole sections.

You are going to listen to five passages. The duration of each passage is approximately:

Passage 1 = 1 minute 12 seconds

Passage 2 = 1 minute 15 seconds

Passage 3 = 2 minutes 42 seconds

Passage 4(a) = 1 minute 41 seconds

Passage 4(b) = 1 minute 37 seconds

You will be in charge of the recording and you may listen to each passage as often as you wish, and write your answers whenever you wish to do so.

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Passage 1 – Les salaires en France

1 Écoutez le rapport de radio sur les salaires en France. Cochez la bonne fin pour les phrases.

(i) La différence des salaires entre les hommes et les femmes est la plus grande parmi...

<input checked="" type="checkbox"/>	A les ouvriers.
<input checked="" type="checkbox"/>	B les plus jeunes.
<input checked="" type="checkbox"/>	C les mieux payés.
<input checked="" type="checkbox"/>	D les moins bien payés.

(ii) La plupart des femmes ont des postes...

<input checked="" type="checkbox"/>	A à responsabilité.
<input checked="" type="checkbox"/>	B ayant peu de responsabilités.
<input checked="" type="checkbox"/>	C ayant un bon salaire.
<input checked="" type="checkbox"/>	D au niveau le plus élevé.

(iii) Beaucoup de femmes travaillent dans...

<input checked="" type="checkbox"/>	A les usines.
<input checked="" type="checkbox"/>	B les cafés.
<input checked="" type="checkbox"/>	C les bureaux.
<input checked="" type="checkbox"/>	D les écoles.

(iv) Beaucoup plus de femmes que d'hommes travaillent...

<input checked="" type="checkbox"/>	A à plein temps.
<input checked="" type="checkbox"/>	B dans des postes temporaires.
<input checked="" type="checkbox"/>	C au marché.
<input checked="" type="checkbox"/>	D à mi-temps.

(Total for Question 1 = 4 marks)



Passage 2 – Le Front national

2 Écoutez le rapport télévisé sur le Front national. Répondez aux questions **en français**.

(a) Quelle est l'attitude générale des artistes envers le Front national ? (1)

.....

(b) Jean-Marie Le Clézio, à quelle nationalité s'identifie-t-il plutôt actuellement ? (1)

.....

(c) Qu'est-ce qui a eu lieu en juin dernier ? Donnez **deux** détails. (2)

.....

.....

(d) Quelle est l'attitude de M. Le Pen envers la promesse de Yannick Noah ? (1)

.....

.....

(Total for Question 2 = 5 marks)

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Passage 3 – Les festivals sont en train de disparaître

3 Écoutez cette interview tirée d’Internet sur les festivals. Répondez aux questions **en français**.

(a) Donnez **deux** conséquences d’avoir retiré la subvention des rendez-vous culturels à Bayonne. (2)

.....
.....

(b) Quels **deux** choix auraient évité la décision faite ? (2)

.....
.....

(c) Qu’est-ce qui arrivera au budget culturel ? (1)

.....
.....

(d) Qu’est-ce qu’on fera, suite à la réévaluation menée par Yves Ugalde ? Donnez **deux** détails. (2)

.....
.....

(e) Pourquoi le nouveau festival du sport et de la culture aura-t-il probablement plus de subventions privées ? (1)

.....
.....

(f) Pourquoi Yves Ugalde croit-il qu’un festival qui marie le sport et la culture réussira ? (1)

.....
.....

(Total for Question 3 = 9 marks)



Passage 4(a) – La Résistance en France en 1944

4 (a) Écoutez le rapport de radio sur la Résistance. Répondez aux questions **en français**.

(i) Au début de l'année 1944, comment la Résistance avait-elle évolué ? Donnez **deux** détails.

(2)

.....
.....

(ii) Que faisaient les organisations paramilitaires pour aider les services secrets britanniques et la France libre ?

(1)

.....
.....

(iii) Comment la Résistance a-t-elle utilisé ses filières en faveur des aviateurs abattus ?

(1)

.....
.....

(iv) Comment l'organisation des services des réseaux change-t-elle ?

(1)

.....
.....

(v) Pourquoi est-ce que les réseaux ont cloisonné les activités ?

(1)

.....
.....

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Résumez le passage suivant. Des phrases courtes suffisent. Donnez trois détails pour la question 4(b)(i) et trois détails pour la question 4(b)(ii).

Passage 4(b) – La Résistance en France en 1944

(b) Écoutez le rapport sur les premiers maquis. Répondez **en français**.

(i) Résumez ce que la femme nous raconte de :

- ce qu'on cherchait à faire, si on restait en France (1)
- pourquoi la situation a évolué en février (1)
- comment on a gardé le soutien des populations (1)

.....

.....

.....

(ii) Résumez ce que l'homme nous raconte de :

- l'impact de la répression brutale en 1944 sur les maquis (1)
- les conditions de vie en hiver 1944 (1)
- la situation pour les maquis après avril 1944 (1)

.....

.....

.....

(Total for Question 4 = 12 marks)

TOTAL FOR SECTION A = 30 MARKS



SECTION B: READING

We recommend you spend around 50 minutes on this section.

Open-response questions do not have to be written in full sentences and you may respond using single words or phrases.

You may use words from the texts but you must not copy whole sections.

5 Lisez cet article de journal sur le redoublement.

Margaux et le redoublement

Ses nouvelles camarades de classe ont l'âge de sa petite sœur. « Elles sont très sympas, et elles sont aussi douées que moi. Mais mes amis sont en fac et moi je suis encore au lycée », regrette Margaux, qui fait sa première rentrée en terminale au lycée parisien Jules-Ferry.

« C'est la troisième fois que je redouble, ça commence à faire beaucoup. Mes parents l'ont demandé, car je ne maîtrisais pas bien le calcul », retrace Margaux, qui souhaite devenir juge aux affaires familiales. Élève sérieuse, elle avait pourtant travaillé l'an dernier pour préparer son bac, mais elle l'a raté de quelques points. Malgré tout, la jeune femme entame cette année pleine d'espoir. « L'an passé, après mon redoublement, j'ai dû aller dans un autre lycée où mes profs étaient des étudiants à peine plus âgés que moi. On était quasiment livrés à nous-mêmes. Cette année, j'ai été admise dans un vrai lycée. »

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Choisissez la bonne fin pour les phrases. Cochez les quatre phrases correctes.

(i) En comparaison avec ses camarades de classe, Margaux est...

<input checked="" type="checkbox"/>	A plus âgée.
<input checked="" type="checkbox"/>	B moins âgée.
<input checked="" type="checkbox"/>	C plus intelligente.
<input checked="" type="checkbox"/>	D moins intelligente.

(ii) À l'avenir, elle veut...

<input checked="" type="checkbox"/>	A être mère de famille.
<input checked="" type="checkbox"/>	B travailler dans un lycée.
<input checked="" type="checkbox"/>	C être mathématicienne.
<input checked="" type="checkbox"/>	D travailler dans le milieu juridique.

(iii) Elle médite sur la prochaine rentrée scolaire avec...

<input checked="" type="checkbox"/>	A indifférence.
<input checked="" type="checkbox"/>	B optimisme.
<input checked="" type="checkbox"/>	C pessimisme.
<input checked="" type="checkbox"/>	D peur.

(iv) L'année dernière, ses professeurs...

<input checked="" type="checkbox"/>	A s'occupaient bien de leurs élèves.
<input checked="" type="checkbox"/>	B enseignaient depuis longtemps.
<input checked="" type="checkbox"/>	C étaient assez jeunes.
<input checked="" type="checkbox"/>	D l'encourageaient à lire beaucoup.

(Total for Question 5 = 4 marks)



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6 Lisez cet extrait d'une brochure d'Internet sur un festival breton.

Le Fest-Noz breton

Le Fest-Noz, rassemblement festif fondé sur la pratique collective des danses traditionnelles de Bretagne, a été réinventé dans les années 50 par les amateurs du mouvement folk. Cette réinvention était due à un regain d'intérêt pour la musique et les instruments traditionnels. La première fois que l'on se rend à un fest-noz, on remarque d'abord son côté collectif et multigénérationnel.

Les Bretons aiment la danse avec passion depuis longtemps. Dans la société rurale bretonne d'avant 1930, les grands travaux agricoles étaient la principale occasion de danser. Le repas convivial, où étaient seulement invités les travailleurs agricoles, était accompagné de concours de danse récompensés de tabac pour les hommes et de rubans pour les femmes.

Autrefois, l'église interdisait les danses *kof-à-kof* (ventre contre ventre) mais tolérait qu'on se tienne par le petit doigt. Pendant l'occupation, les nazis, ayant interdit l'organisation de bals publics, des bals clandestins se multiplièrent dans les villages.

Quelles phrases sont correctes ? Cochez les **quatre** bonnes phrases :

A En 1950, on a inventé de nouvelles danses folkloriques pour animer les Fest-Noz.	<input type="checkbox"/>
B La musique et les instruments traditionnels de la Bretagne ont attiré les membres du mouvement folk.	<input checked="" type="checkbox"/>
C Un Fest-Noz, on voit immédiatement que c'est une fête pour les jeunes.	<input type="checkbox"/>
D Dans un Fest-Noz typique, les jeunes et les plus âgés dansent ensemble.	<input type="checkbox"/>
E La danse collective est une activité relativement récente pour les Bretons.	<input type="checkbox"/>
F Tout le monde avait le droit d'assister au repas commun qui suivait le travail.	<input checked="" type="checkbox"/>
G On ne pouvait participer au repas que si on avait travaillé dans les champs.	<input type="checkbox"/>
H Les hommes fumaient tout en participant aux compétitions de danse.	<input type="checkbox"/>
I Pendant la guerre, on était obligé d'organiser des bals en secret.	<input type="checkbox"/>

(Total for Question 6 = 4 marks)



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QUESTION 7 BEGINS ON THE NEXT PAGE.



- 7 Lisez cet article d'Internet sur une bande dessinée. Répondez aux questions en français.

Astérix

Astérix est une série de bande dessinée franco-belge créée par l'écrivain René Goscinny et le dessinateur Albert Uderzo.

Astérix chez les Bretons, qui présente des éléments spécifiques liés à la culture britannique, a particulièrement plu aux Anglais. Les Bretons du récit ne concernent pas les habitants de la Bretagne actuelle, mais ceux de la Grande-Bretagne. Bien que Goscinny soit arrivé aux États-Unis en 1945 sans connaître un seul mot d'anglais, au fil des années il a réussi à maîtriser cette langue. Dans cet album, il se moque systématiquement des tendances linguistiques propres à l'anglais en traduisant des expressions mot à mot en français.

Il ridiculise aussi les traditions britanniques. Par exemple, à cinq heures de l'après-midi, les Bretons boivent de l'eau chaude, il s'agit bien sûr de la célèbre tradition du thé. En plus, ils arrêtent le combat vendredi soir et refusent de se battre avant lundi matin, référence à l'idée française à cette époque du week-end anglais.

- (a) Comment Goscinny et Uderzo ont-ils collaboré pour produire les albums d'Astérix ?
Donnez **deux** détails. (2)
-
-
- (b) Pourquoi *Astérix chez les Bretons* a-t-il eu un tel succès en Angleterre ? (1)
-
-
- (c) Pourquoi quelques lecteurs français pourraient avoir des difficultés à apprécier certains aspects humoristiques de l'album ? (1)
-
-
- (d) Pourquoi Goscinny a-t-il trouvé son premier séjour en Amérique problématique ? (1)
-
-
- (e) À l'époque, quelle idée les Français avaient-ils du week-end anglais ? (1)
-
-

(Total for Question 7 = 6 marks)



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QUESTION 8 BEGINS ON THE NEXT PAGE.



- 8 Lisez cet article d'un journal des années quarante, où Le Maréchal Pétain, chef d'État pendant la deuxième guerre mondiale, honore une section de la population. Répondez aux questions **en français**.

Une journée nationale spéciale

Lorsque l'on considère les femmes pendant la guerre, on pense à celles qui servent comme infirmières ou qui travaillent pour la Croix-Rouge. En plus, en 1939, tous les hommes de moins de quarante ans ont été appelés sous les drapeaux et les femmes devaient les remplacer dans les bureaux, les ateliers, les usines et les fermes. L'agriculture française était hélas très en retard dans la mécanisation. Aussi les bras des femmes devaient-ils compenser. Mais c'est dans les gestes humbles de la vie quotidienne que nos mères de famille font également preuve de dévouement et de courage.

« Ta maman a fait tout pour toi, le Maréchal te demande de l'en remercier. » Aujourd'hui dans les écoles de France, fleurissent les affiches qui portent ce slogan. Pourquoi ? Parce que demain va renaître une tradition des années 20 : la journée nationale des Mères.

Partout les enfants ont préparé spectacles, lettres ou dessins pour fêter celles à qui le Maréchal a rendu hommage dans un message radiodiffusé. « Vous seules savez donner ce goût du travail, ce sens de la discipline qui rendent les hommes sains et les peuples forts. Vous êtes les inspiratrices de notre civilisation chrétienne. »

Les matinées organisées vont être l'occasion de la remise de prix et de médailles aux mères de famille nombreuse, cérémonies qui seront suivies d'un goûter qu'en cette période de pénurie les enfants ne manqueront pas d'apprécier.

- (a) Un jeune homme de 25 ans en 1939, que devait-il faire ? (1)
-
- (b) Où est-ce que le travail était particulièrement dur pour les femmes et pourquoi ? (2)
-
-
- (c) À la fin du premier paragraphe, quel genre de femmes le Maréchal Pétain semble-t-il honorer ? (1)
-
- (d) Comment le slogan de Pétain sera-t-il présenté aux enfants ? (1)
-



(e) Selon le Maréchal, comment les mères de famille aidaient-elles à rendre les hommes sains ?

(1)

(f) Sur quelle idéologie Pétain base-t-il cette journée de la mère ?

(1)

(g) Pourquoi les enfants apprécieront-ils particulièrement le goûter ?

(1)

(Total for Question 8 = 8 marks)



S 5 0 0 2 3 A 0 1 5 2 0

- 9 Lisez le texte de l'écrivain franco-libanais Amin Maalouf, *Les Identités meurtrières*. Répondez aux questions **en français**.

Mon identité, ma nationalité

Depuis que j'ai quitté le Liban en 1976, pour m'installer en France, que de fois m'a-t-on demandé si je me sentais « plutôt français » ou « plutôt libanais ». Je réponds toujours : « L'un et l'autre ! » parce qu'en répondant différemment, je mentirais. Ce qui fait que je suis moi-même et pas un autre, c'est que je suis ainsi à la lisière de deux pays. C'est précisément cela qui définit mon identité.

À ceux qui me posent la question, j'explique que je suis né au Liban, que j'y ai vécu jusqu'à l'âge de vingt-sept ans, que l'arabe est ma langue maternelle et que c'est d'abord en traduction arabe que j'ai découvert les livres fantastiques de Dumas et Dickens. Mais, d'un autre côté, je vis depuis vingt-deux ans sur la terre de France, j'écris mes livres dans sa langue, jamais plus elle ne sera pour moi une terre étrangère.

Parfois, lorsque j'ai fini d'expliquer tout cela, quelqu'un s'approche de moi pour murmurer : « Au fin fond de vous-même, qu'est-ce que vous vous sentez ? »

Cette interrogation insistante est révélatrice d'une vision des hommes fort répandue et, à mes yeux, dangereuse. Lorsqu'on me pose cette question, cela suppose qu'il y a « au fin fond » de chacun une seule appartenance qui compte, déterminée une fois pour toutes à la naissance et qui ne changera jamais.

Le fait d'être chrétien et d'avoir pour langue maternelle l'arabe est un des paradoxes fondamentaux qui ont forgé mon identité. Par ailleurs, mon appartenance au christianisme crée un lien significatif entre moi et les quelque deux milliards de chrétiens dans le monde.

Ainsi, en considérant séparément ces deux éléments de mon identité, je me sens proche, soit par la langue soit par la religion, d'une bonne moitié de l'humanité ; en prenant ces deux mêmes critères simultanément, je me retrouve confronté à ma spécificité.

- (a) Comment peut-on justifier l'idée que Maalouf est un homme honnête ? (1)
-
- (b) Maalouf dit qu'il est « à la lisière de deux pays ». Expliquez cette phrase. (1)
-
- (c) Quand il était petit, qu'est-ce qu'il aimait lire ? (1)
-



(d) Pourquoi Maalouf dit-il que la France ne sera jamais plus pour lui « une terre étrangère » ? Donnez un détail.

(1)

(e) Selon Maalouf, qu'est-ce qui est dangereux ?

(1)

(f) Quel rôle le christianisme joue-t-il dans la vie de Maalouf ?

(1)

(g) Comment Maalouf peut-il croire qu'il est proche de la moitié de l'humanité ? Donnez **deux** détails.

(2)

(Total for Question 9 = 8 marks)

TOTAL FOR SECTION B = 30 MARKS



SECTION C: TRANSLATION INTO ENGLISH

We recommend you spend around 20 minutes on this section.

10 Translate the following text from Céline Dion's autobiography into **English**.

(20)

J'avais douze ans et ma mère voulait faire de moi une chanteuse capable de remplir les grandes salles de concert. Pour moi c'était un rêve mais Maman avait un plan d'action. « Il te faut des chansons à toi, Céline. Un agent ne voudra rien savoir d'une fille qui ne fait qu'imiter les autres! On ne peut pas juger de la valeur d'une chanteuse qui interprète une chanson déjà bien connue. » Il fallait que je crée moi-même quelques chansons pour qu'un agent sache que je comprenais quelque chose à la musique. Ce que ma mère m'avait dit m'apparaissait comme évident, même si je n'y avais jamais pensé de façon aussi précise.

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(Total for Question 10 = 20 marks)

TOTAL FOR SECTION C = 20 MARKS
TOTAL FOR PAPER = 80 MARKS



BLANK PAGE**Source information****Les salaires en France:**

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Le Front national:

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Les festivals sont en train de disparaître:

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La Résistance en France en 1944:

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Le Fest-Noz Breton:

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Astérix:

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Une journée nationale spéciale:

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Mon identité, ma nationalité:

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GCE A Level French

Paper 1 marking principles for Section A and B

Candidate responses

- For open response questions, the candidate does not have to write in full sentences. If appropriate, they may respond using single words or phrases (with the exception of Question 4(b), summary writing).

Example of short phrases with two or more words:

- devenir militaire (verb/noun)
 - Il n'aime pas mentir (verb/negation)
 - (des valeurs) chrétiennes (verb/adjective).
- In Question 4b, candidates must use short phrases but no single words, as this would not be appropriate for summary writing.
 - When responding to open response questions, candidates may use words from the listening passage or reading extract but they must not transcribe or copy whole sections where the question requires them to manipulate the language in order to render the response accurate to the question.

Example:

Text:	Je mange surtout des fruits et des légumes pour rester en bonne santé.
Question:	Selon le texte, en quoi consiste un régime sain ?
Rewardable answer:	Manger surtout des fruits et des légumes.
Non-rewardable answer:	Je mange surtout des fruits et des légumes pour rester en bonne santé.

Candidates who copy the whole sentence, as exemplified above as the *Non-rewardable answer*, **would not be awarded marks** without manipulating the verb in the sentence, 'manger.' This is because it does not render an accurate answer to the question. However as the exemplified *Rewardable answer* shows, candidates may still use words from the listening passage or reading extract.

- There are no marks for quality of language in this paper so errors and omissions in spelling and grammar will be tolerated as long as the message is not ambiguous or interferes with communication.
- Consider only as many elements as there are marks, for example for a 1-mark answer, the candidate's first response is taken for assessment, even if this response is incorrect but the correct information follows as a further element. Where 2 marks are available, award the individual marks discretely but apply the order of elements rule.
- Written responses in the wrong language cannot be awarded a mark.

Guidance to examiners on understanding and applying the mark scheme

- Alternative ways of giving the same answer are indicated with a slash (/) in between the alternative responses, for example: *Goscinnny écrivait/faisait le texte*.
- Where appropriate, responses have been separated with 'AND' for compulsory answers and 'OR' for possible answers, for example:

- *Aux fermes (1)*

AND

- *Parce qu'il y avait un manque de machines (1)*

OR

- *Il n'y avait pas beaucoup de mécanisation (1).*
- Any parts of an answer that are not essential are bracketed and any parts that are key words are underlined, for example: *Sur les murs des écoles* (de France).
- Candidates are likely to write variants on the acceptable answers listed and these should be considered as acceptable if they convey the correct answer.
- All possible answers have the correct amount of marks appropriate for the information required indicated in brackets.
- Suggested incorrect answers are indicated in the '**Reject**' column.

Paper 1 mark scheme

SECTION A

Question number	Answer	Mark
1(i)	C	(1)

Question number	Answer	Mark
1(ii)	B	(1)

Question number	Answer	Mark
1(iii)	B	(1)

Question number	Answer	Mark
1(iv)	D	(1)

Question number	Answer	Reject	Mark
2(a)	ils le méprisent/ ils ne l'aiment pas /ils l'opposent	references to intention to emigrate	(1)

Question number	Answer	Reject	Mark
2(b)	mauricien(ne)	français	(1)

Question number	Answer	Mark
2(c)	les (élections) européennes /la campagne électorale européenne (1) AND un scandale (1)	(2)

Question number	Answer	Mark
2(d)	il ne le/la croit pas	(1)

Question number	Answer	Reject	Mark
3(a)	il n'y aura pas de Festival de la musique (Black et Basque) (1) AND le théâtre (de la troupe américo-latino Translatine) a fini (1)	la subvention de 60 000 euros	(2)

Question number	Answer	Reject	Mark
3(b)	économiser ailleurs (1) AND (continuer à) subventionner les festivals (1)	ne pas faire des économies	(2)

Question number	Answer	Reject	Mark
3(c)	il sera réduit	réduit	(1)

Question number	Answer	Mark
3(d)	il y aura un débat (1) AND on retirera des subventions/ certains artistes ne seront plus subventionnés (1)	(2)

Question number	Answer	Reject	Mark
3(e)	le festival sera plus populaire	un festival plus populaire (untargeted lift) no comparison	(1)

Question number	Answer	Mark
3(f)	beaucoup de marques l'utilisent déjà (1) OR il est un rapport bien établi (1)	(1)

Question number	Answer	Reject	Mark
4(a)(i)	mieux organisée (1) AND il y avait plus d'adhérents/les effectifs avaient augmenté (1)	no comparison, e.g. elle était organisée	(2)

Question number	Answer	Mark
4(a)(ii)	ils ont fourni le renseignement	(1)

Question number	Answer	Mark
4(a)(iii)	les filières les ont aidés OR aidaient à s'échapper	(1)

Question number	Answer	Mark
4(a)(iv)	les structures deviennent différenciées	(1)

Question number	Answer	Mark
4(a)(v)	Pour ne pas devenir vulnérables (parce que leurs membres ne savent pas tout)	(1)

Question number	Answer	Mark
4(b)(i)	éviter être mobilisés (1) AND l'instauration du STO augmente la popularité des maquis (1) AND On a intégré les maquis progressivement (1)	(3)

Question number	Answer	Mark
4(b)(ii)	le nombre d'effectifs a diminué (1) AND il a rendu la vie très dure (1) AND plus d'effectifs grâce à l'anticipation du Jour-J et au Jour-J même (1)	(3)

SECTION B

Question number	Answer	Mark
5(i)	A	(1)

Question number	Answer	Mark
5(ii)	D	(1)

Question number	Answer	Mark
5(iii)	B	(1)

Question number	Answer	Mark
5(iv)	C	(1)

Question number	Answer	Mark
6	B, D, G, I	(4)

Question number	Answer	Reject	Mark
7(a)	Any one of: Gosciny écrit/faisait le texte (1), Uderzo faisait les dessins (1) OR Gosciny était l'écrivain (1), Uderzo était le dessinateur (1) OR Gosciny écrivait (1), Uderzo dessinait (1) Accept present tense	The wrong way round, e.g. Uderzo était l'écrivain, Gosciny était le dessinateur Gosciny traduisait le français	(2)

Question number	Answer	Reject	Mark
7(b)	Any one of: (Parce que) l'album concernait les Anglais (plutôt que les Bretons de Bretagne) (1) OR (Parce qu') il se moquait de la culture anglaise (1) OR (parce que) l'album parle de la culture britannique/anglaise. (1) Accept modified lift: (parce qu') il présente/présentait des éléments spécifiques liés à la culture britannique (1) Accept present tense	Il était écrit en anglais Total lift qui présente etc	(1)

Question number	Answer	Reject	Mark
7(c)	(Parce qu') <u>ils ne connaissent pas bien la culture</u> (et/ou la langue) <u>anglaise(s)</u>	Les Anglais Ils ne parlent pas anglais Ils ne connaissent pas des anglais Ils ne sont pas anglais	(1)

Question number	Answer	Reject	Mark
7(d)	(Parce qu') il ne parlait/comprenait pas (du tout) (l') anglais Accept idea of not reading and writing English	Anglais (with capital A) Il ne connaissait pas les États-Unis C'était sa première visite	(1)

Question number	Answer	Reject	Mark
7(e)	(Ils pensaient que) les Anglais ne faisaient rien (1) OR (Ils pensaient que) les Anglais refusaient de tout faire (1)	Les Anglais étaient paresseux	(1)

Question number	Answer	Mark
8(a)	Devenir militaire (1) OR S'inscrire à l'armée (1)	(1)

Question number	Answer	Mark
8(b)	Aux fermes (1) AND One of : Parce qu'il y avait un manque de machines (1) OR Il n'y avait pas beaucoup de mécanisation (1)	(2)

Question number	Answer	Reject	Mark
8(c)	Les femmes qui restent à la maison (1) OR Les mères de famille (1)	Les mères (on its own) Les femmes qui font la guerre Celles qui travaillent (comme infirmières ou dans La Croix-Rouge etc)	(1)

Question	Answer	Reject	Mark
----------	--------	--------	------

number			
8(d)	<p>Sur des affiches <u>dans les écoles</u> (en France) (1)</p> <p>OR</p> <p>Sur les murs des <u>écoles</u> (de France) (1)</p>	<p>À la radio</p> <p>Dans les écoles</p> <p>Spectacles, lettres ou dessins</p>	(1)

Question number	Answer	Mark
8(e)	<p>En leur donnant un goût du travail. (1)</p> <p>OR</p> <p>En leur donnant un sens de la discipline. (1)</p>	(1)

Question number	Answer	Reject	Mark
8(f)	<p>Any one of:</p> <p>(L'idéologie) <u>chrétienne</u> (1)</p> <p>OR</p> <p>(Des valeurs) chrétiennes (1)</p> <p>OR</p> <p>Crétien/cretien (1)</p> <p>(The candidate should not be penalised for spelling errors.)</p>	Les/Des années 20	(1)

Question number	Answer	Reject	Mark
8(g)	<p>Any one of:</p> <p>Parce qu'il n'y a pas beaucoup de nourriture pendant la guerre. (1)</p> <p>OR</p> <p>Il y avait un manque de nourriture (à cette époque). (1)</p> <p>OR</p> <p>Ils ont souvent faim (1)</p> <p>OR</p> <p>Normalement ils n'ont pas de goûter/ils n'ont pas beaucoup à manger. (1)</p> <p>OR</p> <p>Les goûters leur manquent (1)</p> <p>Accept past tenses</p>	<p>Ils aiment le goûter (en famille)</p> <p>Any answer related to the celebration and not to the lack of food.</p>	(1)

Question number	Answer	Reject	Mark
9(a)	<p>(Parce qu') (il dit qu') il ne veut pas <u>mentir</u>. (1)</p> <p>OR</p> <p>Il n'aime pas <u>mentir</u>. (1)</p> <p><u>OR</u></p> <p><u>Il veut dire toujours la vérité</u>. (1)</p> <p><u>OR</u></p> <p><u>Il refuse de mentir</u>. (1)</p> <p>Accept past tenses</p>	<p>(parce qu') il ne répond pas différemment</p> <p>Future/conditional tenses</p>	(1)

Question number	Answer	Reject	Mark
9(b)	<p>Any one of:</p> <p>Il est moitié arabe/libanais, moitié français. (1)</p> <p>OR</p> <p>Il n'est ni arabe/libanais ni français. (1)</p> <p>OR</p> <p>Il se trouve (à la frontière) <u>entre deux civilisations/cultures</u>. (1)</p> <p><u>Accept past tenses</u> and answers referring to him belonging to two countries/cultures.</p>	<p>Cela définit son identité</p> <p>Future tense</p>	(1)

Question number	Answer	Reject	Mark
9(c)	Des livres étrangers/ la littérature étrangère/ des traductions de livres étrangers.	Découvrir les livres Parler arabe	(1)

Question number	Answer	Reject	Mark
9(d)	<p>One idea only needed:</p> <p>Il habite/vit en France/sur sa terre depuis 22 ans/longtemps. (1)</p> <p>OR</p> <p>Il y habite depuis 22 ans/longtemps. (1)</p> <p>OR</p> <p>Il écrit ses livres <u>en français</u> (depuis 22 ans). (1)</p> <p>Il ne se sent pas étranger après avoir vécu en France depuis 22 ans/longtemps. (1)</p>	<p>Il habite en France depuis l'âge de 22 ans</p> <p>Il y écrit ses livres</p> <p>Il habite en France dès ses 27 ans</p>	(1)

Question number	Answer	Reject	Mark
9(e)	Any one of: (L'idée que) la nationalité est plus importante que toute autre chose. (1) OR (L'idée que) tout le monde/chacun/on a une partie intérieure qui ne change jamais. (1) OR Tout le monde/chacun/on a une seule appartenance qui compte. (1)	Une vision des hommes fort répandue with no explanation/elaboration Wholesale lifting of Paragraph 4	(1)

Question number	Answer	Reject	Mark
9(f)	Any one of: (Il joue un rôle important parce que) c'est un lien entre lui et deux/des milliards de chrétiens. (1) OR IL/Ça fait partie de former son identité. (1) OR Il/Cela a formé son identité. (1) Any idea about him feeling part of the 2 billion Christians.	Le christianisme crée un lien significatif entre <u>moi</u> et les quelque deux milliards de chrétiens dans le monde (whole sentence lift from text) Cela a formé <u>mon</u> identité (wrong use of pronoun)	(1)

Question number	Answer	Reject	Mark
9(g)	Il comprend les cultures chrétiennes (1) et musulmanes (1) = (2) OR Il parle arabe (1) et français (1) = (2)	A cause de la religion et de la langue (or vice versa)	(2)

SECTION C

Marking principles

Mis-spelling is tolerated as long as it does not lead to ambiguity, for example drought mis-spelled as drowght would be acceptable but mis-spelled as draught would be unacceptable as this would lead to ambiguity.

Learners are likely to write variants on the acceptable answers listed and these should be considered as acceptable if they convey the same intended meaning.

Translation is successful if an English speaker would understand the translation without having understood the text in its original language.

Question number	Acceptable answers	Mark
10	I was 12 years old	(1)
	and my mother wanted	(1)
	to make a singer of me	(1)
	capable of filling large concert halls.	(1)
	For me this was a dream	(1)
	but Mum had a plan of action	(1)
	"You need your own songs, Céline.	(1)
	An agent will not want to know anything	(1)
	about a girl who does nothing but	(1)
	imitate others.	(1)
	You/one cannot judge	(1)
	the worth of a singer who	(1)
	performs a song that's already well known".	(1)
	I had to write some songs myself	(1)
	so that an agent would know	(1)
	that I understood something about music.	(1)
	What my mother had told me	(1)
seemed obvious,	(1)	
even if I had never thought about it	(1)	
in such a precise way.	(1)	

Write your name here

Surname

Other names

**Pearson Edexcel
Level 3 GCE**

Centre Number

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Candidate Number

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French

Advanced

**Paper 2: Written response to works
and translation**

Sample assessment material for first teaching
September 2016

Time: 2 hour 40 minutes

Paper Reference

9FR0/02

You do not need any other materials.

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer Question 1 in Section A. You must answer **two** questions from Sections B and C – this means **either** two questions from Section B **or** one question from Section B **and** one question from Section C. Write between 300 and 350 words for questions in Section B and Section C.
- We recommend you spend 30 minutes on Section A: Translation.
- Answer the questions in the spaces provided
– *there may be more space than you need.*
- Dictionaries are not allowed in this examination.
- Copies of works are not allowed in this examination.

Information

- The total mark for this paper is 120.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ►

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PEARSON

SECTION A: TRANSLATION

1 Traduisez ce passage **en français**.

(20)

When the European Union adopted a policy of free movement of people, many citizens of poor countries started to move to France. It is difficult for an immigrant to fit into a new society unless he has friends or relatives there. Even if he speaks a little French, he will have to try to improve the language as soon as possible. Immigrants have been accused of taking the jobs of those who already live there. In fact, they often end up accepting the work which the latter refuse to do. If people were more tolerant, immigrants would have fewer problems.

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(Total for Question 1 = 20 marks)

TOTAL FOR SECTION A = 20 MARKS

SECTION B: WRITTEN RESPONSE TO WORKS (LITERARY TEXTS)

Répondez à DEUX questions. Choisissez deux questions de la Section B OU une question de la Section B ET une question de la Section C. Écrivez entre 300 et 350 mots pour chaque question.

2 *Boule de Suif et autres contes de guerre (Boule de Suif, Un Duel, Deux Amis, La Mère Sauvage) (Guy de Maupassant)*

EITHER

- (a) Analysez les différences entre Boule de Suif et ceux qui voyagent avec elle. (50)

OR

- (b) Analysez le portrait des Prussiens dans ces contes. (50)

(Total for Question 2 = 50 marks)

3 *La Place (Annie Ernaux)*

EITHER

- (a) Analysez la façon dont l'auteur exprime ses sentiments dans ce récit. (50)

OR

- (b) Analysez ce qui a affecté les relations de l'auteur avec son père. (50)

(Total for Question 3 = 50 marks)

4 *Le Blé en Herbe (Colette)*

EITHER

- (a) Évaluez le roman en tant que portrait réaliste de l'adolescence. (50)

OR

- (b) Analysez comment et pourquoi Mme Dalleray a un tel impact sur Phil. (50)

(Total for Question 4 = 50 marks)

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5 *Le Château de ma Mère* (Marcel Pagnol)**EITHER**

- (a) Évaluez la façon dont se termine ce livre. (50)

OR

- (b) Analysez les façons différentes dont le père de Marcel et l'oncle Jules contribuent à la présentation d'une famille heureuse et unie. (50)

(Total for Question 5 = 50 marks)

6 *Le Gone du Chaâba* (Azouz Begag)**EITHER**

- (a) Analysez comment les trois écoles qu'il fréquente ont un effet sur Azouz. (50)

OR

- (b) Examinez les tensions au sein de la famille d'Azouz causées par leur départ du Chaâba. (50)

(Total for Question 6 = 50 marks)

7 *Les Mains Sales* (Jean-Paul Sartre)**EITHER**

- (a) Évaluez les moyens utilisés par Sartre pour créer de la tension dans cette pièce. (50)

OR

- (b) Évaluez le succès de cette pièce en tant qu'œuvre politique. (50)

(Total for Question 7 = 50 marks)

8 *Les Petits Enfants du siècle* (Christiane Rochefort)**EITHER**

- (a) Expliquez jusqu'à quel point ce roman présente une image d'une société matérialiste. (50)

OR

- (b) Analysez comment les aspects humoristiques de ce livre aident à illustrer le caractère de Josyane. (50)

(Total for Question 8 = 50 marks)

9 *Le Tartuffe* (Molière)**EITHER**

- (a) Évaluez comment Molière ridicule le mariage forcé dans cette œuvre. (50)

OR

- (b) Analysez les raisons pour lesquelles cette pièce, écrite au 17^{ème} siècle en France, continue à intéresser les spectateurs modernes. (50)

(Total for Question 9 = 50 marks)

10 *L'Étranger* (Albert Camus)**EITHER**

- (a) Analysez comment le contraste entre Meursault et Marie souligne l'aliénation de Meursault de la société. (50)

OR

- (b) Analysez l'image de la justice présentée par ce livre. (50)

(Total for Question 10 = 50 marks)

11 *No et Moi* (Delphine de Vigan)**EITHER**

- (a) Évaluez dans quelle mesure ce livre est avant tout une étude sérieuse de la vie des sans-abri. (50)

OR

- (b) Analysez les effets de la mort du bébé Thaïs sur les autres personnages. (50)

(Total for Question 11 = 50 marks)

12 *Thérèse Desqueyroux* (François Mauriac)**EITHER**

- (a) Examinez jusqu'à quel point la région où ils habitent influence le comportement des personnages principaux du roman. (50)

OR

- (b) Analysez comment les relations entre Thérèse et Anne affectent le déroulement de l'histoire. (50)

(Total for Question 12 = 50 marks)

13 *Une si longue lettre* (Mariama Bâ)**EITHER**

- (a) Analysez les effets sur les personnages de ce livre des attitudes changeantes envers le mariage. (50)

OR

- (b) Évaluez le style épistolaire adopté par Mariama Bâ pour décrire un monde en train de changer au Sénégal. (50)

(Total for Question 13 = 50 marks)

14 *Un Sac de Billes* (Joseph Joffo)

EITHER

- (a) Évaluez la façon dont Joffo traite la perte de l'enfance dans son livre. (50)

OR

- (b) Examinez ce que nous apprenons sur la nature humaine en considérant les gens que Jo et son frère rencontrent pendant leur voyage. (50)

(Total for Question 14 = 50 marks)

TOTAL FOR SECTION B = 50 MARKS

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SECTION C: WRITTEN RESPONSE TO WORKS (FILMS)

Répondez à DEUX questions. Choisissez deux questions de la Section B OU une question de la Section B ET une question de la Section C. Écrivez entre 300 et 350 mots pour chaque question.

15 *Au Revoir les Enfants* (Louis Malle)

EITHER

- (a) Évaluez ce film comme une histoire au temps de la guerre. (50)

OR

- (b) Analysez le développement des relations entre Julien Quentin et Jean Bonnet. (50)

(Total for Question 15 = 50 marks)

16 *Chocolat* (Claire Denis)

EITHER

- (a) Analysez l'influence de Luc sur les autres personnages et sur le dénouement de l'histoire dans ce film. (50)

OR

- (b) Analysez les éléments de ce film qui montrent une société en train de changer. (50)

(Total for Question 16 = 50 marks)

17 *Cléo de 5 à 7* (Agnès Varda)

EITHER

- (a) Analysez jusqu'à quel point on peut dire que le développement de Cléo est un voyage vers la maturité. (50)

OR

- (b) Évaluez l'épisode avec Antoine en tant que conclusion satisfaisante du film. (50)

(Total for Question 17 = 50 marks)

18 *Deux Jours, une Nuit* (Jean-Pierre Dardenne, Luc Dardenne)

EITHER

- (a) Analysez les effets du choix difficile que les ouvriers doivent faire. (50)

OR

- (b) Examinez jusqu'à quel point on pourrait dire que Manu est le vrai héros de ce film. (50)

(Total for Question 18 = 50 marks)

19 *Entre les Murs* (Laurent Cantet)

EITHER

- (a) Examinez jusqu'à quel point M. Morin est lui-même responsable des difficultés qu'il éprouve. (50)

OR

- (b) Analysez jusqu'à quel point le fait que la scène se passe uniquement à l'école aide à accentuer les tensions entre les personnages. (50)

(Total for Question 19 = 50 marks)

20 *Intouchables* (Oliver Nakache, Eric Toledano)

EITHER

- (a) Évaluez le rôle des personnages secondaires en faisant référence à au moins deux d'entre eux. (50)

OR

- (b) Analysez les contrastes qui sont dépeints dans ce film. (50)

(Total for Question 20 = 50 marks)

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21 *La Haine* (Mathieu Kassovitz)**EITHER**

- (a) Analysez la façon dont la police est représentée dans ce film. (50)

OR

- (b) Évaluez l'importance de la scène dans la galerie d'art à Paris. (50)

(Total for Question 21 = 50 marks)

22 *La Vie en Rose* (Olivier Dahan)**EITHER**

- (a) Analysez jusqu'à quel point Édith est elle-même responsable de ses chagrins et de ses problèmes. (50)

OR

- (b) Évaluez les changements constants de temps et de lieu qui se passent tout au long de ce film. (50)

(Total for Question 22 = 50 marks)

23 *Le Dernier Métro* (François Truffaut)**EITHER**

- (a) Évaluez la façon dont le réalisateur évoque la période de la deuxième guerre mondiale dans ce film. (50)

OR

- (b) Analysez les techniques cinématographiques employées par le réalisateur. (50)

(Total for Question 23 = 50 marks)

24 *Les Choristes* (Christophe Barratier)

EITHER

- (a) Examinez les raisons pour lesquelles Clément Matthieu doit quitter l'école "Fond de l'Étang" vers la fin du film. (50)

OR

- (b) Analysez le rôle joué par la musique dans *Les Choristes*. (50)

(Total for Question 24 = 50 marks)

25 *Les 400 Coups* (François Truffaut)

EITHER

- (a) Analysez jusqu'à quel point les parents d'Antoine sont responsables de son mauvais comportement. (50)

OR

- (b) Évaluez "*Les 400 Coups*" comme un exposé de la délinquance juvénile. (50)

(Total for Question 25 = 50 marks)

26 *Un Long Dimanche de Fiançailles* (Jean-Pierre Jeunet)

EITHER

- (a) Évaluez la contribution de la tante et de l'oncle de Mathilde au message positif qu'on peut tirer de ce film. (50)

OR

- (b) Évaluez la façon dont le réalisateur révèle l'histoire de ce que Manech est devenu dans ce film. (50)

(Total for Question 26 = 50 marks)

TOTAL FOR SECTION C = 50 MARKS

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Indicate your first question choice on this page. You will be asked to indicate your second question choice on page 59.

Indicate which questions you are answering by marking a cross . If you change your mind, put a line through the box and then indicate your new question with a cross .

- Chosen question number:
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| Question 2 | <input type="checkbox"/> | Question 3 | <input type="checkbox"/> | Question 4 | <input type="checkbox"/> |
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In the box, state whether you are answering part (a) or part (b).

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Indicate your second question choice on this page.

Indicate which questions you are answering by marking a cross ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

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|-------------------------|---------------|---------------|---------------|
| Chosen question number: | Question 2 ☒ | Question 3 ☒ | Question 4 ☒ |
| | Question 5 ☒ | Question 6 ☒ | Question 7 ☒ |
| | Question 8 ☒ | Question 9 ☒ | Question 10 ☒ |
| | Question 11 ☒ | Question 12 ☒ | Question 13 ☒ |
| | Question 14 ☒ | Question 15 ☒ | Question 16 ☒ |
| | Question 17 ☒ | Question 18 ☒ | Question 19 ☒ |
| | Question 20 ☒ | Question 21 ☒ | Question 22 ☒ |
| | Question 23 ☒ | Question 24 ☒ | Question 25 ☒ |
| | Question 26 ☒ | | |

In the box, state whether you are answering part (a) or part (b).

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TOTAL FOR PAPER = 120 MARKS

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GCE A Level French

Paper 2 mark scheme

Section A – Question 1 (translation) into assessed language

This task is a points-based mark scheme in which 1 mark is given for each correct individual section of language. A correct translation is provided in a grid which also outlines the alternative translations that will be accepted or the translations to be rejected. Marking principles for error tolerance with examples are given directly above the grid.

Marking principles

Accents: non-grammatical accent errors are tolerated, for example dangereux rather than dangereux, unless they cause ambiguity (for example passe rather than passé).

Spelling: non-grammatical mis-spellings are tolerated, for example orreille rather than oreille, as long as they are not ambiguous (for example pure rather than peur) or in the wrong language.

Verb endings must be correct and will not be classed as spelling errors.

Adjective endings must be correct and will not be classed as spelling errors.

Accept any appropriate alternatives that do not already appear in the acceptable answers column.

	Text	Correct Answer	Acceptable Answers	Reject	Mark
1	When the European Union adopted a policy	Quand l'Union européenne a adopté une politique	Pluperfect tense Lorsque	Imperfect tense L'UE Européenne	(1)
2	of free movement of people,	de mouvement libre des gens,	personnes	Gratuit	(1)
3	many citizens of poor countries	beaucoup de citoyens des pays pauvres	habitants	beaucoup des pauvres pays	(1)
4	started to move to France.	ont commencé à émigrer en France.	déménager Imperfect tense	Pluperfect tense	(1)

	Text	Correct Answer	Acceptable Answers	Reject	Mark
5	It is difficult for an immigrant	Il est difficile pour un immigré	Il n'est pas facile immigrant (et passim) Un immigrant le trouve difficile		(1)
6	to fit into a new society	de s'intégrer dans une nouvelle société		société nouvelle	(1)
7	unless he has (there)	à moins qu'il n'y ait	là at the end of the box		(1)
8	friends or relatives.	des amis ou de la famille.	des parents	des relations des relatifs	(1)
9	Even if he speaks a little French	Même s'il parle un peu le français	français un peu un peu de français	Français	(1)
10	he will have to try to	il devra essayer de	tenter	À	(1)
11	improve the language	perfectionner la langue	améliorer		(1)
12	as soon as possible.	aussi vite que possible	aussitôt que possible		(1)
13	Immigrants have been accused	On a accusé les immigrés			(1)
14	of taking the jobs	de prendre les emplois	le travail (sing) les boulots, les jobs d'avoir pris	les travaux	(1)
15	of those who already live there.	de ceux qui habitent déjà là.	y habitent déjà		(1)
16	In fact they often end up	En fait, ils finissent souvent par			(1)
17	accepting the work	accepter le travail	les emplois etc (see box 14)		(1)
18	which the latter refuse to do.	que ces derniers refusent de faire.	ceux-ci	ne veulent pas faire	(1)
19	If people were more tolerant	Si les gens étaient plus tolérants	Si on était		(1)
20	immigrants would have fewer problems.	les immigrés auraient moins de problèmes	difficultés les immigrés n'auraient pas autant de	peu de	(1)
Total (20)					

Sections B and C, Questions 2 to 26 (written response to works)

There are three levels-based mark grids to be applied to each individual essay that makes up the written response to works. The mark grids are:

- Critical and analytical response (AO4)
- Range of grammatical structures and vocabulary (AO3)
- Accuracy of language (AO3)

General guidance on using levels-based mark schemes

Step 1 Decide on a band

- You should first of all consider the answer as a whole and then decide which descriptors most closely match the answer and place it in that band. The descriptors for each band indicate the different features that will be seen in the student's answer for that band.
- When assigning a level you should look at the overall quality of the answer and not focus disproportionately on small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different bands of the mark scheme you should use a 'best fit' approach for defining the level and then use the variability of the response to help decide the mark within the level, for example if the response is predominantly band 5–8 with a small amount of band 9–12 material, it would be placed in band 5–8 but be awarded a mark near the top of the band because of the band 9–12 content.

Step 2 Decide on a mark

- Once you have decided on a band you will then need to decide on a mark within the band.
- You will decide on the mark to award based on the quality of the answer; you will award a mark towards the top or bottom of that band, depending on how students have evidenced each of the descriptor bullet points.
- You will modify the mark based on how securely the trait descriptors are met at that band.
- You will need to go back through the answer as you apply the mark scheme to clarify points and assure yourself that the band and the mark are appropriate.

Critical and analytical response (A04)

- This mark grid assesses students' ability to respond critically and analytically to the aspect of the literary work or film outlined in the question. To provide a critical and analytical response, students should 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.
- This grid should be applied twice, once for each essay individually.
- When deciding how to reward an answer, you should consult this mark grid as well as the indicative content associated with each question (see below). Indicative content contains points that students are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points as long as students provide alternative responses that fulfil the requirements of the question.

Marks	Description
0	No rewardable material.
1–4	<ul style="list-style-type: none"> • Points of view relating to issues/themes/cultural or social contexts are presented with simplistic justification limited interpretation with frequent misunderstanding or confusion; any evidence from the work is descriptive. • Limited ability to form arguments or draw conclusions. • Response relates to the work but limited focus on the question.
5–8	<ul style="list-style-type: none"> • Points of view relating to issues/themes/cultural or social contexts are presented, with attempts made at interpretation, but they occasionally show misunderstanding or confusion; evidence selected from the work for justification is occasionally appropriate but often descriptive. • Arguments are made but with inconsistencies; conclusions are drawn but do not fully link to arguments. • Response relates to the work but often loses focus on the question.
9–12	<ul style="list-style-type: none"> • Critical analysis of issues/themes/cultural or social contexts is evident in relation to particular aspects of the question, with some appropriate interpretations and points of view, sometimes justified by appropriately selected evidence from the work. • Logical arguments are followed through on particular aspects of the question, occasionally detailed and with linked conclusions; some points are made without exploration. • Response is relevant to particular aspects of the question, occasional loss of focus.
13–16	<ul style="list-style-type: none"> • Critical analysis of issues/themes/cultural or social contexts is frequently demonstrated, with some convincing interpretations and points of view, predominantly justified with appropriately selected evidence from the work. • Generally detailed, logical arguments are made, with some persuasive conclusions that mostly link together. • Predominantly relevant response to the question.
17–20	<ul style="list-style-type: none"> • Critical analysis of issues/themes/cultural or social contexts is demonstrated through convincing interpretations and points of view, consistently justified with appropriately selected evidence from the work. • Detailed, logical arguments and conclusions are made that consistently link together. • Relevant response to the question throughout.

Range of grammatical structures and vocabulary (A03)

- This mark grid assesses students' ability to use a range of grammatical structures and vocabulary in order to produce articulate written communication with a range of expression.
- This grid should be applied twice, once for each essay individually.

Marks	Description
0	No rewardable language.
1-4	<ul style="list-style-type: none">• Limited variation of straightforward grammatical structures with much repetition, producing writing that is often restricted and stilted.• Limited range of vocabulary resulting in repetitive expression.• Limited use of terminology appropriate to literary and cinematic analysis.
5-8	<ul style="list-style-type: none">• Occasional variation in use of mostly straightforward grammatical structures, infrequent use of complex language, producing writing that is sometimes stilted.• Vocabulary is mostly high frequency with occasional variation, expression is frequently repetitive.• Occasional use of terminology appropriate for literary and cinematic analysis.
9-12	<ul style="list-style-type: none">• Some variation in the use of grammatical structures, including some recurrent examples of complex language; sections of articulate writing with occasionally stilted phrasing.• Some variation in use of vocabulary, resulting in variation of expression but this is not sustained.• Some use of terminology appropriate for literary and cinematic analysis.
13-16	<ul style="list-style-type: none">• Frequent variation in use of grammatical structures, including different types of complex language, producing writing that is articulate throughout the majority of the essay.• Frequently varied use of vocabulary, resulting in regular variation of expression.• Frequent use of terminology appropriate for literary and cinematic analysis.
17-20	<ul style="list-style-type: none">• Consistent variation in use of grammatical structures, including in use of complex language, producing consistently articulate writing.• Consistently varied use of vocabulary, allowing ideas to be conveyed in a variety of different ways.• Consistent use of terminology appropriate for literary and cinematic analysis.

Additional guidance

Variation of vocabulary and grammatical structures: the traits in the mark grid differentiate between the variation of grammatical structures and vocabulary used by students. Examiners should judge in which mark band to place students and which mark to award, based on the effect that the variety of grammatical structures and vocabulary has on the quality of the communication; the wider the variety, the more articulate the communication will become, (see definition of *articulate* below).

Examples of a variety of grammatical structures and vocabulary are: a selection of different verbs, tenses, adjectives, vocabulary (including to express literary and cinematic analysis – (see further detail below), complex language (see definition below) for a variety of purposes, including to present and justify points of view, develop arguments, draw conclusions based on understanding.

Articulate: articulate communication is fluent, effective and coherent as students control/manipulate the language to say what they want to say rather than what they can say, for a number of different purposes. If students are restricted to what they can say, they may not be able to express themselves for all purposes, for example to develop arguments.

Terminology for literary and cinematic analysis: vocabulary for critical analysis according to the work being studied, for example 'plot', 'character'; figures of speech such as 'metaphor', 'similes'; to describe theme and style such as 'camera technique', 'hand-held camera', 'use of black and white', 'first person narrative.'

Complex language is considered to include the following:

- conceptually challenging tenses such as the pluperfect, future perfect
- passive voice
- subjunctive mood
- use of relative pronouns
- using extended sentences to express abstract ideas/convey justified arguments that require a range of lexis and structures, for example conjunctions and pronouns
- using synonyms and a variety of expressions to say things in different ways
- all grammar and structures included in the grammar list that are specific to A Level.

Straightforward language is considered to be:

- simple sentences with limited linking of sentences and clauses
- high frequency grammatical structures and vocabulary.

Accuracy of language (AO3)

- This mark grid assesses students' ability to apply grammar and syntax accurately.
- This grid should be applied twice, once for each essay individually.

Marks	Description
0	No rewardable language.
1–2	<ul style="list-style-type: none">• Limited sequences of accurate language resulting in lapses in coherence.• Errors occur that often prevent meaning being conveyed.
3–4	<ul style="list-style-type: none">• Some accurate sequences of language resulting in some coherent writing.• Errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed.
5–6	<ul style="list-style-type: none">• Frequent sequences of accurate language resulting in generally coherent writing.• Errors occur that occasionally hinder clarity of communication
7–8	<ul style="list-style-type: none">• Accurate language throughout most of the essay, resulting in mostly coherent writing.• Errors occur that rarely hinder clarity of communication.
9–10	<ul style="list-style-type: none">• Accurate language throughout, resulting in consistently coherent writing.• Any errors do not hinder clarity of communication.

Additional guidance

Errors: students are not expected to produce perfect, error-free writing in order to access the top band as errors are also made by native speakers. The mark grid describes the frequency of errors and the impact that errors have on coherence.

Errors that **do not hinder clarity:**

- errors that do not affect meaning, for example gender, adjectival agreements
- infrequent errors that do not distract the reader from the content and which result in coherent writing.

Errors that **hinder clarity:**

- errors that make writing difficult to understand immediately (even if the meaning is eventually understood)/errors that force readers to re-read in order to understand what is meant, for example inappropriate tense formation, mismatch of subject and the possessive adjective
- frequent errors hinder clarity as they will distract the reader from the content of the writing.

Errors that **prevent meaning being conveyed:**

- errors that mean the reader cannot understand the message
- errors that convey the wrong message
- errors that make it unclear who is carrying out the action, for example using the incorrect person of the verb
- mother-tongue interference.

NB: these are examples only and do not constitute a finite list.

Indicative content

Indicative content is not exhaustive. Students should be rewarded for any valid response and may draw on a range of relevant examples from the work.

Question number	Indicative content
2(a)	<p>Boule de Suif et autres contes de guerre (Boule de Suif, Un Duel, Deux Amis, La Mère Sauvage) – Guy de Maupassant Students may refer to the following in their answers.</p> <p>Boule and the others are miles apart socially, e.g. she is a lowly prostitute shunned by the others, whereas the other travellers are representatives of various higher rungs of society.</p> <ul style="list-style-type: none"> • Boule is perceived as a woman of loose morals, whereas the other travellers are outwardly respectable, e.g. described as people of religion and principles. • Boule is the one with finer feelings, which contrasts with the others, e.g. she is generous, they are selfish, she is patriotic, they are willing to have her accede to the enemy to ease their own predicament. • The two episodes in the coach bring out the differences best, e.g. the roles and the situation are completely reversed. • Even physically there are differences, e.g. Boule is plump, full of wholesomeness, some others are mean looking and in one case ravaged by disease.
2(b)	<p>Boule de Suif et autres contes de guerre (Boule de Suif, Un Duel, Deux Amis, La Mère Sauvage) – Guy de Maupassant Students may refer to the following in their answers.</p> <p>The portrait is not a simplistic one, e.g. the Prussians are not all simply depicted as the enemy.</p> <ul style="list-style-type: none"> • The powerful officer class is shown very unsympathetically, e.g. they abuse their power, are autocratic and cruel, they are arrogant occupiers. • The ordinary Prussian soldiers are much more pleasant, e.g. they help the citizens of occupied France. • The ordinary Prussian soldiers are no different to the French, e.g. they do not want to be waging war, they would rather be back at home with their families. • Maupassant is keen to express a general theme of war, e.g. it is the powerful who wage war, it is the weak who suffer, whichever side they are on.

Question number	Indicative content
3(a)	<p>La Place – Annie Ernaux Students may refer to the following in their answers.</p> <p>This is a personal narration. It is in the first person, the past is conveyed through the passé composé, i.e. like a spoken narration.</p> <ul style="list-style-type: none"> • The relationship is given from her point of view so she has control over what she shares with the reader. • She uses a matter of fact style, which reflects her detachment from her father, e.g. the description of her father on his deathbed. • The beginning of the work is very important, e.g. the narrator’s teaching certificate changes her social status. • The ending is equally significant, e.g. it shows we have come full circle, this generation also does not understand the next. • The narration contains isolated details and memories about her father and the past, e.g. it is deliberately disjointed, a series of allusions evoke the past but not in any chronological order.
3(b)	<p>La Place – Annie Ernaux Students may refer to the following in their answers.</p> <p>The daughter has done things which the previous generation never experienced, e.g. she has been to boarding school, she has travelled.</p> <ul style="list-style-type: none"> • Education is probably the biggest factor of change, e.g. she is lifted by it into a different culture, her experience of social change is intellectual. • Marriage also affects relationships, e.g. she has married a man from a different class and has moved with him to another part of France. • The father fails to understand the changes in his daughter’s existence.

Question number	Indicative content
4(a)	<p>Le Blé en Herbe – Colette Students may refer to the following in their answers.</p> <p>Vinca and Phil have spent many summers together as children, now things are changing, e.g. they are moving into adolescence and this is affecting their relationship.</p> <ul style="list-style-type: none"> • Colette skilfully suggests from the beginning that things are altered, e.g. they are more awkward in each other's company. • In Vinca she gives a convincing portrait of an adolescent girl, e.g. she is still very much a child but she is developing the charm, grace and maturity of a grown woman. • Phil is also well depicted as an adolescent boy, e.g. he is strong and active, impatient, he does not know how to react to new situations. • Mme Dalleray is a catalyst to their changing roles.
4(b)	<p>Le Blé en Herbe – Colette Students may refer to the following in their answers.</p> <p>Mme Dalleray is out of place on the Breton coast, e.g. she is a sophisticated stranger from Paris; she totters along uncomfortably on her high heels. Everyone, including Phil, finds her a fascinating character.</p> <ul style="list-style-type: none"> • Phil encounters Mme Dalleray at a crucial stage in his development and in his relationship with Vinca, which is changing in a way that neither of the two young people really understands. • She acts as a catalyst to events, e.g. she lures Phil into seduction. • Phil is intoxicated by the exotic nature of Ker-Anna, which has been transformed to fit Mme Dalleray's character and where she is completely at home. • She is aggressive, e.g. she dominates Phil and lures him to her on her terms. • She is a contrast to others in the book, e.g. she rejects bourgeois morality; there is sadness behind her self-interest. At a time when Phil has the natural rebelliousness of a teenager, her rejection of bourgeois morality strikes a chord with him. • It is flattering for him to receive the attentions of an older, sophisticated, experienced woman.

Question number	Indicative content
5(a)	<p data-bbox="443 264 1050 293">Le Château de ma Mère – Marcel Pagnol</p> <p data-bbox="443 297 1161 327">Students may refer to the following in their answers.</p> <p data-bbox="443 360 1297 499">The ending is effective because it comes as a complete shock and a contrast to the rest of the book as after the evocation of a carefree, idyllic childhood the mood is starkly and brutally shattered in less than a page.</p> <ul data-bbox="443 533 1286 1238" style="list-style-type: none"> <li data-bbox="443 533 1241 669">• The position is important, as it comes straight after the jolliest episode with the jovial Bouzigue and the family celebrating the end of their troubles. It is completely unexpected, and so highly effective. <li data-bbox="443 696 1214 792">• Pagnol’s idealised world is shocking and complete, as almost all those dear to him are dead. This contrasts sharply with everything that has gone before. <li data-bbox="443 819 1286 956">• Effective imagery is employed to express the extent of Pagnol’s devastation, e.g. Lili, who knew everything about Provence, is said to lie amongst unknown plants of the northern battlefields. <li data-bbox="443 983 1286 1149">• There is final supreme irony, e.g. someone procures as a film set for his company the very property that caused his mother so much distress. Therefore, Marcel once more is invited to see his mother, pale and trembling, as she was on that fateful day. <li data-bbox="443 1176 1225 1238">• The deaths lead to a pessimistic conclusion about life, which is out of keeping with the rest of the work.

Question number	Indicative content
5(b)	<p data-bbox="443 264 1050 293">Le Château de ma Mère – Marcel Pagnol</p> <p data-bbox="443 297 1161 327">Students may refer to the following in their answers.</p> <p data-bbox="443 367 1299 432">Both men are dear to Marcel and whilst they have some things in common, they also have important differences.</p> <ul data-bbox="443 472 1310 1294" style="list-style-type: none"> <li data-bbox="443 472 1310 600">• The father is a rather serious, straight-laced teetotaler. He is caring and supportive and tries to make life easier for the family, e.g. he agrees to take a short cut to the cottage in the hills. <li data-bbox="443 629 1310 725">• Jules is more jovial, witty character and something of a bon viveur. He engages with the family, e.g. accompanies them on hunting trips. <li data-bbox="443 754 1310 851">• The biggest difference between the two men is over religion, e.g. the father is a secular republican, Jules is a devout Christian. <li data-bbox="443 880 1310 1048">• In spite of their differences they both dearly love their families and they work well as a team, e.g. Jules prays for them all at Christmas and the father thanks him for this, taking it as an act of friendship. The father, in spite of his teetotalism, agrees to share a glass with Jules. <li data-bbox="443 1077 1310 1173">• Both are seen, at one stage, as traitors by Marcel, e.g. they are willing and pleased to be going back to town after the long summer holidays. <li data-bbox="443 1202 1310 1294">• Both men are important and influential members of a family whose members all get on well together and who support each other.

Question number	Indicative content
6(a)	<p data-bbox="443 293 967 327">Le Gone du Chaâba – Azouz Begag</p> <p data-bbox="443 327 1161 360">Students may refer to the following in their answers.</p> <p data-bbox="443 389 1270 456">The different educational experiences have a profound effect on Azouz, in different ways.</p> <ul data-bbox="443 488 1307 1429" style="list-style-type: none"> <li data-bbox="443 488 1307 622">• Azouz’s experiences in the first school are rather mixed, e.g. as one of the Arab children he is not given much encouragement by M. Grand until he determines to do as well as the French pupils. <li data-bbox="443 651 1307 824">• Azouz’s initial success in the first school has mixed consequences, e.g. he does well and is praised but his good work arouses resentment in his fellows who say he is no longer an Arab. He has to deal with this hostility while persevering in his determination to do well. <li data-bbox="443 853 1307 1048">• His second school provides only a negative experience because of his unpleasant teacher, e.g. Mme Valard constantly tries to belittle him in order to show that he cannot live up to his glowing testimonial from the previous school and he loses some of the self-confidence he previously had. <li data-bbox="443 1077 1307 1205">• His previous success in bridging the cultural divide suffers as he tries to deny his background, e.g. in the episode outside school he fails to acknowledge his mother because he has lied about his origins. <li data-bbox="443 1234 1307 1339">• Azouz really prospers in the third school as his <i>pied noir</i> teacher encourages him to be proud of his culture and background. His academic progress is swift. <li data-bbox="443 1368 1307 1429">• His success in school appears mostly to depend on the quality and personality of the teachers encountered.

Question number	Indicative content
6(b)	<p data-bbox="443 259 967 293">Le Gone du Chaâba – Azouz Begag</p> <p data-bbox="443 293 1163 327">Students may refer to the following in their answers:</p> <p data-bbox="443 360 1286 461">The police raid on the Chaâba has a profound effect, e.g. families begin to move away to be rehoused, Bouzid loses the authority he had as head of the Chaâba.</p> <ul data-bbox="443 495 1299 1335" style="list-style-type: none"> <li data-bbox="443 495 1299 595">• Azouz’s family is one of the last to move to a flat in a high-rise block. Members of the family have different responses to the changed situation. <li data-bbox="443 618 1299 797">• The younger members of the family are positive about the move, e.g. Azouz enjoys his new-found freedom to play in the streets and enjoys watching television. Zohra, above all, loves the cleanliness of the new home and the advantages that electricity brings. <li data-bbox="443 819 1251 887">• The women are pleased to have an easier life, e.g. they delight in the new labour-saving gadgets. <li data-bbox="443 909 1278 1010">• Bouzid has a totally negative view, e.g. he distrusts any electrical appliances, he hates the television, and he ends up returning several times to the Chaâba. <li data-bbox="443 1032 1235 1133">• With the exception of Bouzid, the move is greeted positively for the most part. For Azouz it represents an important step in integration into mainstream society. <li data-bbox="443 1155 1299 1335">• Bouzid loses his authority within the community at large and in the family. The alienation of the head of the household has a destabilising effect on the family at a time when most of them are pleased with their new surroundings.

Question number	Indicative content
7(a)	<p>Les Mains Sales – Jean-Paul Sartre Students may refer to the following in their answers.</p> <p>A flashback technique is used which might seem to destroy tension at first sight, as we know what will happen, but the mystery and suspense remain in the many unanswered questions which unfold through the flashback.</p> <ul style="list-style-type: none"> • A deadline is set, e.g. Olga has until midnight to save Hugo. • Within the flashback the scene of greatest tension is the one between Hugo and Hoederer, e.g. will the former shoot or not? Tension is slackened only to be tightened again several times. • The last tableau returns to the present and is the most full of tension, e.g. the ticking clock, car headlights, steps on the stairs. • The melodramatic ending is important in creating tension, e.g. Hugo condemns himself by declaring himself 'non-récupérable'. • The tension is important as it turns what potentially could have been a rather arid play into something very watchable which holds the interest of the audience.
7(b)	<p>Les Mains Sales – Jean-Paul Sartre Students may refer to the following in their answers.</p> <p>There is political interest in the play amongst other things, e.g. characters who jostle for power, philosophy.</p> <ul style="list-style-type: none"> • The whole situation is politically charged, e.g. the power vacuum left after the Germans' departure needs to be filled. • The 'negotiating' scene is of great importance as the various factions, each led by a distinct personality, jostle for power but Hoederer, who holds all the trump cards, comes out the winner. • The key scene between Hugo and Hoederer contains political debate, e.g. idealism versus pragmatism, a discussion of ends and means. • There is implied criticism of communism, e.g. the party line changes and individuals are sacrificed to expediency. Hugo becomes an expendable embarrassment.

Question number	Indicative content
8(a)	<p data-bbox="443 259 1209 293">Les Petits Enfants du siècle – Christiane Rochefort</p> <p data-bbox="443 293 1161 327">Students may refer to the following in their answers.</p> <p data-bbox="443 360 1294 499">The novel deals with the post-war period. As France recovered from the effects of war, the population becomes better off and the characters in the novel start to focus on material goods and allowances from the state.</p> <ul data-bbox="443 533 1294 1563" style="list-style-type: none"> <li data-bbox="443 533 1294 633">• Demographic rebuilding was necessary due to France’s low birth rate. Couples were encouraged, by generous allowances, to have several children. <li data-bbox="443 656 1294 795">• There were marked effects on working-class families, e.g. there was a constant insistence on consumerism, as families acquired gadgets. An extra child often facilitated the acquisition of a food mixer, television or even a car. <li data-bbox="443 817 1294 918">• The father and other male figures are obsessed with their newly-acquired cars. His daughter Josyane finds this amusing to the point that she ridicules this behaviour. <li data-bbox="443 940 1294 1041">• The end of the novel suggests that little is changing, e.g. Josyane is looking forward to the bonus that comes with her first child. <li data-bbox="443 1064 1294 1164">• The state is seen to encourage large families, but then houses them in far from ideal circumstances, e.g. overcrowding leads to promiscuity. <li data-bbox="443 1187 1294 1288">• One family stands out as different – the Lefranc family. They are anti-capitalist and believe that everyone will prosper once a fully socialist system is introduced. <li data-bbox="443 1310 1294 1563">• The Lefranc family is not as large as others – who have children as a way of acquiring goods. The daughter Ethel is allowed to concentrate undisturbed on her studies and her ambition to become a primary school teacher. The boys contribute to household chores. They do not believe that happiness comes through the acquisition of material possessions.

Question number	Indicative content
8(b)	<p data-bbox="443 264 1209 295">Les Petits Enfants du siècle – Christiane Rochefort</p> <p data-bbox="443 300 1161 331">Students may refer to the following in their answers.</p> <p data-bbox="443 367 1241 465">Josyane as narrator no doubt intended to deliver a serious message but there are humorous elements which help to underline this message and shed light on her character.</p> <ul data-bbox="443 501 1295 1057" style="list-style-type: none"> <li data-bbox="443 501 1257 533">• Her humour in the book is largely satirical and sardonic. <li data-bbox="443 560 1295 658">• She makes fun of the prevailing consumerism, e.g. unborn children are referred to as the gadgets which they might help a family to acquire. <li data-bbox="443 685 1289 748">• Her detached view arouses humour, e.g. she makes many withering comments on events and attitudes. <li data-bbox="443 775 1289 873">• Males in society come in for particularly critical depiction from Josyane, e.g. the father’s attempts to drive, Patrick’s ineffectual attempts to build a hut. <li data-bbox="443 900 1273 963">• There is some humour in the language she uses, e.g. the racy language of both children and adults is reproduced. <li data-bbox="443 990 1225 1052">• Through the comic elements we receive a view of the narrator as a detached, rather cynical observer.

Question number	Indicative content
9(a)	<p data-bbox="443 297 762 327">Le Tartuffe – Molière</p> <p data-bbox="443 331 1161 360">Students may refer to the following in their answers.</p> <p data-bbox="443 398 1198 461">Molière ridicules the idea of arranged marriages via the different views of the characters in the play.</p> <ul data-bbox="443 499 1305 1189" style="list-style-type: none"> <li data-bbox="443 499 1305 600">• Orgon sees it as a commodity to feed his obsession, e.g. one way to reward the unctuous Tartuffe is to give him his daughter in marriage. <li data-bbox="443 622 1305 757">• Arranged marriages have nothing to do with love or attraction, e.g. Orgon does not take his daughter’s feelings about Tartuffe into account or that she wishes to marry another. <li data-bbox="443 779 1305 842">• Tartuffe shares this view, e.g. he sees the marriage as a means of self-advancement. <li data-bbox="443 864 1305 927">• Reasonable people around Orgon try to persuade him to drop the absurd idea, e.g. his wife, son etc. <li data-bbox="443 949 1305 1084">• It is left to the outspoken servant Dorine to express most forcefully the sensible ideas on marriage, e.g. she says that infidelity is bound to follow when incompatible people are forced to marry. <li data-bbox="443 1106 1305 1189">• Eventually the only way to make Orgon see sense is for his own wife to trick Tartuffe into a perfidious avowal of love.

Question number	Indicative content
9(b)	<p data-bbox="448 297 767 327">Le Tartuffe – Molière</p> <p data-bbox="448 331 1166 360">Students may refer to the following in their answers.</p> <p data-bbox="448 400 1294 568">While the play is couched in what is now limited outdated language, and despite the fact that it reflects the customs and values of a bygone age, it still commands interest with a wide variety of people, which can be attributed to its universal appeal.</p> <ul data-bbox="448 607 1294 1055" style="list-style-type: none"> <li data-bbox="448 607 1294 707">• Le Tartuffe deals with universal human characteristics, e.g. there will always be hypocrites, religious or otherwise, and gullible fools. <li data-bbox="448 730 1214 759">• Audiences still like to see flawed characters ridiculed. <li data-bbox="448 781 1238 810">• It is funny as it has comedy of character, e.g. Tartuffe. <li data-bbox="448 833 1118 862">• Visual humour, e.g. when Tartuffe is exposed. <li data-bbox="448 884 1254 963">• Use of language for humour, e.g. witticisms such as the servant’s way of putting forth opinions. <li data-bbox="448 985 1294 1055">• Romance is a universal theme, audiences of any age enjoy romance. <p data-bbox="448 1077 1366 1167">The play deals with the triumph of good over evil, e.g. all audiences like to identify with pleasant people whose happiness is threatened by the misguided views of others.</p>

Question number	Indicative content
10(a)	<p>L'Étranger – Albert Camus Students may refer to the following in their answers.</p> <p>Marie is a young secretary with whom Meursault has a brief affair soon after the death of his mother.</p> <ul style="list-style-type: none"> • Marie is the epitome of conventionality. The stark contrast with Meursault brings out his unconventional nature and his inability to integrate into society. • Marie shares the values and the attitudes of the society that cannot accept Meursault being different. She would like to be married and settle down in a standard relationship but Meursault rather brutally tells her that such things mean nothing to him. • Marie brings out the sensual nature of Meursault which is at odds with convention. He has sex with her the day after the funeral of Meursault's mother and even she is shocked to see that he is in mourning. <p>Meursault is roundly condemned for his behaviour with Marie and this is stressed at the trial, part of the important thesis that he is convicted, not for what he does but for what he is.</p>
10(b)	<p>L'Étranger – Albert Camus Students may refer to the following in their answers.</p> <p>A satirical picture of conventional justice is a major feature in this novel, after the murder of the Arab. The highly-flawed system is highlighted in a number of ways.</p> <ul style="list-style-type: none"> • Justice is different for people of different races, e.g. the guard interacts in a friendly way with Meursault. It is even suggested that a white man might expect to get away with killing an Arab, if he plays his cards right. • Justice is based on untruth, e.g. Meursault's lawyer tries to get him to lie about the killing but he refuses to do so. This infuriates the legal man, so we can see a very critical portrayal of a highly flawed system. • Justice is seen as a game, e.g. Meursault does not get off because he will not play the game. • Justice goes hand in hand with conventional religion, e.g. his lawyer tries to get Meursault to acknowledge a belief in God, the 'aumônier' asks him to repent and accept God's will, but Meursault rejects such invitations. <p>Meursault is condemned, not for what he does, but for what he is, e.g. at the trial the prosecutor concentrates not on the murder but on Meursault's unconventional behaviour, particularly in relation to the death of his mother and his subsequent behaviour.</p>

Question number	Indicative content
11(a)	<p data-bbox="443 264 1366 327">No et Moi – Delphine de Vigan Students may refer to the following in their answers.</p> <p data-bbox="443 367 1366 465">The book highlights the plight of the homeless, but also explores important themes of friendship, relationships and, to varying degrees, dysfunctional families.</p> <ul data-bbox="443 506 1366 1196" style="list-style-type: none"> <li data-bbox="443 506 1366 604">• Lou finds out a lot about the homeless through contact with No and others, e.g. begging, alcohol, aimless existence, problems. <li data-bbox="443 631 1366 730">• Some reasons for homelessness are explored, e.g. many homeless people come from dysfunctional families, and unemployment is closely connected. <li data-bbox="443 757 1366 855">• The book can also be seen as the story of an unlikely friendship, e.g. Lou, a bourgeois girl, meets No, a down and out, as part of her school project. <li data-bbox="443 882 1366 909">• They spend a lot of time together and a relationship grows. <li data-bbox="443 936 1366 999">• Although very different, No and Lou become very close, e.g. they involve Lucas, together all three share activities. <li data-bbox="443 1025 1366 1196">• No eventually lives for a time with the Bertignacs, which gives a picture of a bourgeois lifestyle but also highlights how dysfunctional relationships in families can exist within a wide variety of social groups, e.g. No, Lucas and Lou all experience dysfunctional families.

Question number	Indicative content
11(b)	<p data-bbox="443 264 900 293">No et Moi – Delphine de Vigan</p> <p data-bbox="443 297 1158 327">Students may refer to the following in their answers.</p> <p data-bbox="443 365 1302 495">The death of baby Thaïs is felt keenly by the immediate family, and it becomes an important element of the book, as details about the dramatic loss of Lou’s little sister are slowly revealed.</p> <ul data-bbox="443 539 1302 1167" style="list-style-type: none"> <li data-bbox="443 539 1302 674">• The father has a largely practical reaction to the family’s loss and he tries to remain positive, e.g. he has to hold the family together, much of the everyday family organisation falls to him. <li data-bbox="443 696 1302 797">• Lou reacts in a calm way but change is forced upon her, e.g. she sees a psychologist, is sent away to a boarding school but soon returns. <li data-bbox="443 819 1302 920">• The mother is most affected, e.g. she cannot work, she loses everyday contact with those around her, she is hospitalised with severe depression. <li data-bbox="443 943 1302 1077">• The situation is resolved by the arrival of No, as the mother can talk openly to her. It is almost as if No replaces the dead child and as the mother begins to care for No, she starts to get back to normal. <li data-bbox="443 1099 1302 1167">• The impact of Thaïs’s death is felt throughout, particularly by the mother.

Question number	Indicative content
12(a)	<p>Thérèse Desqueyroux – François Mauriac Students may refer to the following in their answers.</p> <p>Most of the action of the novel takes place in South West France which is depicted as an isolated and inward-looking area.</p> <ul style="list-style-type: none"> • The main source of wealth affects the inhabitants' thinking, e.g. financial security is achieved by possession of as much pine forest as possible. • Acquisition of property is the driving force behind some marriages, e.g. Thérèse and Bernard. • Bernard is a typical product of the area, e.g. he is bigoted and narrow-minded, mistrustful of any disruptive outside influences and lacks social skills. • Within this society the reputation of the family must be protected, e.g. they cover up the attempted murder, the threat from Azévédo must be removed at all costs. • Summer heat in the area also affects thinking, e.g. forest fires are feared more than anything, preoccupation with this leads to Bernard taking an overdose.
12(b)	<p>Thérèse Desqueyroux – François Mauriac Students may refer to the following in their answers.</p> <p>When young, the two girls are extremely close, e.g. they spend school holidays together, Anne is excited at the idea of becoming Thérèse's sister-in-law. The relationship changes as they move further into adulthood.</p> <ul style="list-style-type: none"> • Alienation comes after the marriage and when Anne has become besotted with Azévédo, e.g. she expects Thérèse to support her against the family but she fails to do this. • Thérèse's failure to back Anne leads to an irreparable rift, e.g. Thérèse agrees that Azévédo is a threat and must be stopped. • Thérèse is jealous of Anne's happiness, e.g. their respective relationships with Azévédo and Bernard. • Anne virtually replaces Thérèse as mother to the latter's daughter, e.g. Thérèse is not deemed fit to look after her.

Question number	Indicative content
13(a)	<p data-bbox="459 264 970 293">Une si longue lettre – Mariama Bâ</p> <p data-bbox="459 297 1174 327">Students may refer to the following in their answers.</p> <p data-bbox="459 360 1318 427">Much of Bâ’s long letter concerns the question of marriage, her own and that of other people close to her.</p> <ul data-bbox="459 454 1326 1384" style="list-style-type: none"> <li data-bbox="459 454 1299 589">• By describing her own situation and the reactions of wives within the family circle to desertion by the husband, Bâ is throwing light on marriage in Senegalese society and the traditions and conventions associated with marriage. <li data-bbox="459 616 1310 853">• As the correspondence proceeds and in its treatment of past events, we gradually see the emergence of changing attitudes of both women and men. The account starts with the death of her husband Modou. It is revealed that, under the system of polygamy common in Senegal, he had taken a second, much younger wife and abandoned his first wife and their 12 children. This is seen by most as quite usual. <li data-bbox="459 880 1275 969">• Mariama is resentful at being left. She refuses to meekly accept old values but her rebellion does not extend to divorce. <li data-bbox="459 996 1283 1099">• It becomes clear that her correspondent, Aïssatou, had been in the same position but had rebelled, had divorced and forged a life for herself as a new woman. <li data-bbox="459 1126 1326 1261">• The men, either bowing to family pressures or through their own inclination, accept the old customs of polygamy. The older generation sees arranged marriages as a way of enhancing their wealth and position. <li data-bbox="459 1288 1302 1384">• Towards the end, her daughter and son-in law are seen as a new, modern family in which both partners are seen as equals, a situation thoroughly accepted by the husband.

Question number	Indicative content
13(b)	<p data-bbox="459 264 973 293">Une si longue lettre – Mariama Bâ</p> <p data-bbox="459 297 1174 327">Students may refer to the following in their answers.</p> <p data-bbox="459 365 1315 499">The book does not consist of an exchange of letters but of one long letter (hence the title) from the author Ramatoulaye to her friend Aïssatou. Each successive chapter can be seen as an individual letter.</p> <ul data-bbox="459 526 1315 1641" style="list-style-type: none"> <li data-bbox="459 526 1315 689">• By using this format, the writer is not describing a situation at one given time but is able to demonstrate how society develops and changes over time – she does this through the treatment of a number of events in the course of the life of her family and friends. <li data-bbox="459 719 1315 819">• The death of Modou starts it all off. Ramatoulaye writes of the death and traditional period of mourning to her friend and this naturally leads to reminiscences about their past. <li data-bbox="459 848 1315 909">• She recalls how they both studied and became better educated than women in the past. <li data-bbox="459 938 1315 1072">• Her resentment at being abandoned for another younger woman, a friend of her daughter’s, leads to a natural discussion of changing attitudes to marriage in the emerging, independent country. <li data-bbox="459 1102 1315 1202">• Modern women refuse to be treated as chattels, whereas the older generation sees marriage as a natural way of improving themselves. <li data-bbox="459 1232 1315 1344">• Being courted as a recently widowed woman by an old flame who has become a political figure of some importance allows allusions to independence and the difficult road towards democracy. <li data-bbox="459 1373 1315 1552">• Towards the end, Ramatoulaye confides in Aïssatou, herself a mother, that she is having some problems with her growing, teenage children. This brings a discussion of more liberal attitudes to children over such things as smoking, alcohol and delicate subjects such as contraception. <li data-bbox="459 1581 1315 1641">• There is one disadvantage to the style – we see things only from the perspective of Mamatoulaye.

Question number	Indicative content
14(a)	<p data-bbox="459 264 927 293">Un Sac de Billes – Joseph Joffo</p> <p data-bbox="459 297 1174 327">Students may refer to the following in their answers.</p> <p data-bbox="459 360 1310 461">Joffo deliberately presents a normal, idyllic childhood, e.g. playing games in the streets of Paris, in order to show the stark contrast which will come later in the book.</p> <ul data-bbox="459 499 1326 1099" style="list-style-type: none"> <li data-bbox="459 499 1305 633">• Joffo describes how he and his brother are sent away from their home in Paris to survive on their own, for their own safety, e.g. the dramatic scene in which the father underlines the necessity never to reveal they are Jews. <li data-bbox="459 663 1294 723">• He describes how he and his brother lose their innocence, e.g. they have to lie and cheat. <li data-bbox="459 752 1305 853">• He describes how the children are forced to take on adult roles to survive in a series of difficult predicaments, e.g. in the train to Dax, Gestapo in Hotel Excelsior in Nice. <li data-bbox="459 882 1326 1016">• Occasionally, he reminds us that they are still children, e.g. when crossing the demarcation line Jo likens it to a game of cowboys and Indians (in contrast to the reality of their predicament). <li data-bbox="459 1046 1289 1099">• He expresses his resentment at having lost his childhood, e.g. when they leave Paris and at the end.

Question number	Indicative content
14(b)	<p data-bbox="459 264 925 293">Un Sac de Billes – Joseph Joffo</p> <p data-bbox="459 297 1174 327">Students may refer to the following in their answers.</p> <p data-bbox="459 367 1310 465">During the course of their travels, Jo and Maurice come across a range of people, some of whom help them and some wish them harm, thus giving a mixed view of human nature.</p> <ul data-bbox="459 506 1318 1193" style="list-style-type: none"> <li data-bbox="459 506 1294 604">• Children can exhibit the ability to abuse and be vindictive, as shown when the Jewish boys have to wear the star at school. <li data-bbox="459 629 1318 728">• The most ill-disposed to the boys are the Germans. A cruel and callous side to human nature is revealed when they are arrested and in the Hotel Excelsior. <li data-bbox="459 752 1211 817">• Some French people can be equally hostile, e.g. the Mancelier family. <li data-bbox="459 842 1313 981">• Many others, however, through their good nature, help and protect the boys, e.g. inexplicably the German doctor, the two Catholic priests and Subinagui who gives most sustained succour at la Moisson Nouvelle. <li data-bbox="459 1005 1299 1104">• At the Liberation some Resistance members want revenge but in saving Mancelier, Jo shows that he has joined the ranks of 'the good'. <li data-bbox="459 1128 1313 1193">• Jo determines to keep his rucksack ready in the loft in case the darker side of human behaviour raises its head again.

Question number	Indicative content
15(a)	<p>Au Revoir les Enfants – Louis Malle Students may refer to the following in their answers.</p> <p>The basic dangerous situation is a product of wartime, e.g. a Jewish boy being concealed in a Catholic boarding school with all the consequences if his presence is discovered.</p> <ul style="list-style-type: none"> • There are definite echoes of wartime collaboration, e.g. Joseph’s dismissal moves him to denounce le père Jean, denunciations being a common feature of life under the Occupation. • Joseph’s betrayal has the same associations, e.g. the goods he misappropriated were destined to be sold on the black market. • Minor characters often reflect the wartime situation, e.g. the Milice, members of the Gestapo, German soldiers. • It is more than just a war story though, e.g. it is about childhood, friendship, the loss of innocence, betrayal.
15(b)	<p>Au Revoir les Enfants – Louis Malle Students may refer to the following in their answers.</p> <p>In normal circumstances no doubt their paths would not have crossed, e.g. the Jewish boy Jean Bonnet is introduced into Julien Quentin’s Catholic boarding school to protect him and thus the two are thrown together by chance.</p> <ul style="list-style-type: none"> • The relationship does not get off to the best start, e.g. being of the same age, they share a dormitory but at first they are rivals, there is friction between them. • They come to share a deadly secret, e.g. Julien discovers that Jean is in fact a Jew, a fact which must not be revealed. • A treasure hunt in which they both take part is a turning point, e.g. they rely on each other in it, they form a bond and a friendship blossoms. • Some blame may attach to Julien for the unfortunate eventual outcome, e.g. it is his inadvertent glance to Jean which arouses the Gestapo’s suspicions and leads to the arrests. • The fragility of their relationship is often suggested, e.g. in the restaurant scene.

Question number	Indicative content
16(a)	<p data-bbox="459 264 810 293">Chocolat – Claire Denis</p> <p data-bbox="459 297 1174 327">Students may refer to the following in their answers.</p> <p data-bbox="459 367 1294 465">Luc plays a relatively small but significant role in the film and the presence of this character serves to highlight the main themes of the film.</p> <ul data-bbox="459 495 1321 1355" style="list-style-type: none"> <li data-bbox="459 495 1321 660">• Luc is an ex-student in a seminary who has become a drifter. He stays with the family after a light aircraft makes a forced landing nearby. The bored wives find him attractive. Part of his charm seems to lie in being rude to everyone. <li data-bbox="459 689 1321 788">• He insists on eating with the servants and using their shower, thus distorting the lines of conduct between the classes. <li data-bbox="459 817 1321 916">• He makes a pass at Aimée, she is not interested, but he makes public the evident sexual attraction between Aimée and Protée that has been simmering throughout the film. <li data-bbox="459 945 1321 1077">• There is a fight between Luc and Protée, which results in the latter losing his job as a houseboy. He is banished outside to act as a mechanic, this brings to an end any relationship between him, the mother and the young girl. <li data-bbox="459 1106 1321 1238">• Much of what Luc brings out has been suggested before, in this way he acts as a catalyst. In particular, the erotic tension between Aimée and Protée is brought to the fore by Luc's behaviour. <li data-bbox="459 1267 1321 1355">• Luc's intervention has the effect of maintaining the status quo, e.g. in the relationship between the indigenous population and the colonial powers.

Question number	Indicative content
16(b)	<p data-bbox="459 259 810 291">Chocolat – Claire Denis</p> <p data-bbox="459 295 1174 327">Students may refer to the following in their answers.</p> <p data-bbox="459 365 1262 499">The film is set in the final years of French colonial power in Cameroon, when colonialism was doomed but no-one yet realised it. The presentation of past events and attitudes alongside current events shows how society has changed.</p> <ul data-bbox="459 524 1321 1350" style="list-style-type: none"> <li data-bbox="459 524 1321 622">• The flashback shows that in the intervening years between France as a child and as a grown woman, things have changed radically. <li data-bbox="459 651 1321 750">• The ending, where three young men at the perimeter fence of an airport watch an up-to-date aircraft taxiing, represents the emergence of Cameroon as a modern state. <li data-bbox="459 779 1321 943">• France’s father is a colonial administrator who is often away. The innocent eight-year-old accepts the subjugation of the black natives by the white colonists as the natural order of things but gradually grows aware of the social inequalities. <li data-bbox="459 972 1321 1106">• The girl and her mother attempt to move beyond the boundaries between themselves and the native Africans. Only in retrospect, however, does the grown-up heroine realise how cruel the colonial system had been. <li data-bbox="459 1135 1321 1270">• The film is about the rules and conventions of a racist society that soon must come to an end. The passengers from the crashed plane represent much which is wrong with society as it existed. <li data-bbox="459 1299 1321 1350">• Protée embodies dignity and intelligence in a society that denies him status.

Question number	Indicative content
17(a)	<p data-bbox="459 264 884 293">Cléo de 5 à 7 – Agnès Varda</p> <p data-bbox="459 297 1174 327">Students may refer to the following in their answers.</p> <p data-bbox="459 367 1321 533">The film is largely concerned with what happens to the eponymous heroine in two hours of her life. The outcome of the various encounters and interactions during that short space of time leave her changed, more grown up, with a deeper understanding of life.</p> <ul data-bbox="459 560 1321 1352" style="list-style-type: none"> <li data-bbox="459 560 1262 658">• It begins with a beautiful but spoilt young pop star who wanders across Paris while awaiting the results of an important medical test. <li data-bbox="459 685 1321 748">• Cléo can be seen as a gamine forced to face the hollowness of her youth by the possibility of serious illness. <li data-bbox="459 775 1321 940">• Her boyfriend comes to see her but he is too busy to pay her much attention; her musicians and those behind her success as a pop star come to work with her but they serve only to show the capriciousness with which they treat her. <li data-bbox="459 967 1278 1102">• She decides to change. She insists on a black dress in summer, takes off her wig and tries to see things from a different perspective. She learns most from her friend Dorothée. <li data-bbox="459 1128 1299 1227">• Finally, she meets a soldier who is off to war next day. He accompanies her to get the result of her medical test and helps her to see how to lead a meaningful life. <li data-bbox="459 1254 1321 1352">• One can say that Cléo starts off the two hours (actually one and a half hours) a spoiled brat but ends up finding love and a certain joie de vivre.

Question number	Indicative content
17(b)	<p data-bbox="459 259 884 293">Cléo de 5 à 7 – Agnès Varda</p> <p data-bbox="459 297 1174 331">Students may refer to the following in their answers.</p> <p data-bbox="459 365 1326 499">During the course of the film Cléo meets a succession of people: important figures in her life and career and also strangers. Antoine is one of the latter, the last main person she encounters.</p> <ul data-bbox="459 524 1326 1216" style="list-style-type: none"> <li data-bbox="459 524 1305 589">• Antoine is a soldier who is going back to the war in Algeria the next day. <li data-bbox="459 613 1305 678">• It is from Antoine and her friend Dorothee that Cléo learns most about the meaning of life. <li data-bbox="459 703 1305 837">• Antoine accompanies her to the conclusion of the medical test which is in the background throughout. Once they track him down, the doctor assures her that her condition can quickly be resolved with treatment. <li data-bbox="459 862 1326 965">• Antoine contributes to some of the major themes of the film which include a discussion of mortality, despair and the way to lead a meaningful life. <li data-bbox="459 990 1305 1093">• The Algerian war is alluded to throughout the film and with Antoine a conclusive attitude is expressed, as he points to the absurdity of people killing each other over there. <li data-bbox="459 1117 1305 1216">• The episode with Antoine is given quite a lot of prominence at the end, more than most, thus emphasising its importance.

Question number	Indicative content
18(a)	<p data-bbox="443 329 1358 360">Deux Jours, une Nuit – Jean-Pierre Dardenne, Luc Dardenne</p> <p data-bbox="443 365 1158 396">Students may refer to the following in their answers.</p> <p data-bbox="443 434 1267 600">They face a choice between personal financial stability and solidarity with a colleague. Sometimes this represents a difficult individual choice, e.g. for Alphonse who is on a temporary contract and whether to keep their bonus or keep Sandra as a workmate.</p> <ul data-bbox="443 640 1302 1115" style="list-style-type: none"> <li data-bbox="443 640 1302 779">• Mostly, their decision will affect others too, e.g. it divides family members (Yvon and son), mostly it divides partners, one would vote for the bonus, one for Sandra. Anne’s is the most extreme case, she leaves her partner. <li data-bbox="443 797 1273 900">• All the workers are in difficult financial circumstances, e.g. they need the bonus for various projects, they would like to support Sandra but cannot afford to do so. <li data-bbox="443 918 1257 1021">• The choice divides the workforce, it spoils working cohesion, e.g. the vote is eventually 8:8, the two camps are separated at the end. <li data-bbox="443 1039 1254 1115">• Sandra also at the end has a difficult choice, e.g. accept reinstatement but cause a fellow worker to lose his job.
18(b)	<p data-bbox="443 1173 1358 1205">Deux Jours, une Nuit – Jean-Pierre Dardenne, Luc Dardenne</p> <p data-bbox="443 1209 1158 1240">Students may refer to the following in their answers:</p> <p data-bbox="443 1279 1257 1341">Manu is Sandra’s partner and they are both are in a difficult situation together.</p> <ul data-bbox="443 1382 1294 1888" style="list-style-type: none"> <li data-bbox="443 1382 1294 1485">• Most of the focus is on Sandra and her tribulations but Manu is constantly in the background and could be seen as something of an unsung hero. <li data-bbox="443 1503 1262 1606">• He acts as a stimulus to action, e.g. he constantly has to encourage her to carry on trying to get support from her colleagues before the vote. <li data-bbox="443 1624 1254 1727">• He has to manage the depression of his partner, e.g. he has to stop her taking too many pills, he copes with her suicide attempt, he deals with her mood swings. <li data-bbox="443 1744 1262 1888">• He illustrates the difficulties for couples caused by depression and industrial strife, e.g. he has to look after the children, deal with the requirements of everyday life, their physical relationship is disrupted.

Question number	Indicative content
19(a)	<p data-bbox="443 264 927 293">Entre les murs – Laurent Cantet</p> <p data-bbox="443 297 1161 327">Students may refer to the following in their answers:</p> <ul data-bbox="443 360 1305 1216" style="list-style-type: none"> <li data-bbox="443 360 1305 461">• M. Morin teaches in an extremely difficult inner-city school where social problems abound and this leads to the staff’s job being a very exacting one. <li data-bbox="443 488 1305 589">• M. Morin does bring some of the problems on himself. In particular, in a fit of exasperation he abuses pupils in the class who then make complaints against him. <li data-bbox="443 616 1305 716">• Most of the problems, however, are caused by having to teach such a large and varied set of pupils, many of whom are disruptive. <li data-bbox="443 743 1305 871">• Louise and Esmerelda might be counted as a unit, e.g. both are intelligent, they both sit on the school council, they are the objects of the teacher’s abusive remarks. They use their intelligence in a negative way. <li data-bbox="443 898 1305 965">• Souleymane is perhaps the best example of a difficult pupil, e.g. he is lazy and cantankerous and is eventually expelled. <li data-bbox="443 992 1305 1120">• Wei shows most potential but is held back, e.g. he is very clever but he is hampered by language problems and his parents’ difficulties, they are threatened with expulsion from the country. <li data-bbox="443 1146 1305 1216">• M. Morin to some extent deserves censure but there are extensive mitigating circumstances.

Question number	Indicative content
19(b)	<p data-bbox="443 259 927 293">Entre les Murs – Laurent Cantet</p> <p data-bbox="443 293 1161 327">Students may refer to the following in their answers.</p> <p data-bbox="443 360 1294 427">The action takes place entirely within the school and mainly in one single classroom.</p> <ul data-bbox="443 461 1302 1592" style="list-style-type: none"> <li data-bbox="443 461 1302 707">• The film focuses on the tensions within the classroom and the interaction between the teacher M. Marin and his pupils. Apart from a few allusions about background we get to know little of the characters and their lives outside the classroom and the school, although it is suggested that several pupils such as Souleymane have generational difficulties with their parents. <li data-bbox="443 730 1302 976">• There are other settings within the school: the playground, the staff room, the school council, the disciplinary hearing but the majority of the film is spent in a single classroom with the focus on a disparate mix of difficult pupils from a range of backgrounds in an inner-city school. The title is indicative, e.g. it suggests the claustrophobic atmosphere of a single classroom. <li data-bbox="443 999 1302 1301">• Problems also arise between pupils. There are racial and cultural tensions. There is mention of the African Cup of Nations in a discussion about football and this gives rise to heated arguments between representatives of different countries. The brightest pupil, Wei, has tensions within himself as he struggles with difficulties and frustrations caused by language problems and his family’s precarious social standing. The threat of expulsion from the country hangs over them. <li data-bbox="443 1323 1302 1435">• Marin struggles to involve his pupils, they are disenchanted and see little purpose in what they are doing. Major disciplinary problems arise with Souleymane and Carl. <li data-bbox="443 1458 1302 1592">• The ending is a little enigmatic. The final scene at the end of term in which staff and pupils are seen happily playing football together might suggest that some of the tensions have been resolved, temporarily at least.

Question number	Indicative content
20(a)	<p>Intouchables – Oliver Nakache, Eric Toledano Students may refer to the following in their answers.</p> <p>The answer will depend on which minor characters are chosen.</p> <ul style="list-style-type: none"> • The film is dominated by two major characters who forge a close relationship in spite of being complete opposites but there are also some quite important secondary figures, e.g. Magali, the secretary, Yvonne, the housekeeper and aide, Driss’s aunt etc. • Their role might include their interaction with the two main characters, e.g. the way in which they tell us more about Philippe and Driss. • Other roles, such as providing humour or social comment might be added, e.g. Magali’s response to Driss’s advances, those in Driss’s home circle.
20(b)	<p>Intouchables – Oliver Nakache, Eric Toledano Students may refer to the following in their answers.</p> <p>The film is full of contrasts, including the different backgrounds and personalities of the characters and their surroundings.</p> <ul style="list-style-type: none"> • The two main protagonists are complete opposites, e.g. Driss is young, black, full of energy, from an extremely modest background, Philippe is white, rich, middle aged, a paraplegic after an accident. • The worlds they live in are totally different, e.g. Philippe lives in an opulent, fashionable, smart area of Paris but Driss inhabits a drab, crime-ridden, overcrowded suburb. • Their backgrounds differ, e.g. Driss came from Senegal aged eight, he has recently been in prison and is currently on benefits, Philippe is an incredibly rich widower, the father of a teenage daughter. • The two main characters have widely different interests and attitudes, e.g. in music, art and reactions to paragliding.

Question number	Indicative content
21(a)	<p>La Haine – Mathieu Kassovitz Students may refer to the following in their answers.</p> <p>The police are depicted as armed, violent and aggressive, e.g. in authentic newsreel of riot scenes.</p> <ul style="list-style-type: none"> • They are provocative and racist, e.g. picking on Hubert, racist comments. • They look sinister, e.g. they are equipped with riot gear and guns. • They are presented as a nameless mass which contrasts with the protagonist who is portrayed as an individual. • Abuse of power, e.g. interrogation techniques. • One policeman is presented more positively to contrast with the others.
21(b)	<p>La Haine – Mathieu Kassovitz Students may refer to the following in their answers.</p> <p>The scene serves to show a contrast between where the protagonists live and the opulent parts of Paris.</p> <ul style="list-style-type: none"> • The young protagonists do not know how to behave/feel inadequate in a different environment, e.g. in their behaviour towards the girls in the gallery. • Satirical view of bourgeois circles, exaggerated. • The protagonists are ejected from the gallery. • The scene provides some comic relief. • This is the only foray into the bourgeois world and is a catalyst for their alienation from mainstream society.

Question number	Indicative content
22(a)	<p>La Vie en Rose – Olivier Dahan Students may refer to the following in their answers.</p> <p>Edith’s life is a mixture of highs and lows; great success and acclaim, personal sorrow and pain caused by self-inflicted difficulties and unavoidable influences.</p> <ul style="list-style-type: none"> • Addiction slowly took hold, e.g. alcohol featured from the start, then increasing drug dependency took over. • Her wild lifestyle led to money difficulties, e.g. at times she had to push herself into more work to survive • Interaction with others is a feature, e.g. she treats some people badly and is in turn exploited by others. • There are other influences she cannot control, e.g. feckless parents and an unorthodox upbringing, the accidental death of Marcel, the one great love of her life. • Other possible factors are revealed quite late, e.g. that she had lost a young child to meningitis.
22(b)	<p>La Vie en Rose – Olivier Dahan Students may refer to the following in their answers.</p> <p>Moving around in time and place is a noticeable and at first slightly confusing feature of the film.</p> <ul style="list-style-type: none"> • The film opens in New York in 1939 and quickly changes to Paris in 1918. • There are constant similar switches, e.g. scenes of concerts in various places are interspersed with flashbacks to times before she was famous. • Such movement is done for a purpose, e.g. it reflects Edith’s disjointed, chaotic lifestyle and suggests reasons for her unpredictable behaviour. • Some threads are discernible, e.g. her habit of praying to St Theresa in times of adversity links back to when she was very ill in childhood. • Juxtapositions of scenes of differing time and place can be very poignant, e.g. shots of her broken and ill towards the end of her days clash with times when she was full of energy and life.

Question number	Indicative content
23(a)	<p>Le Dernier Métro – François Truffaut Students may refer to the following in their answers.</p> <p>Truffaut tries to bring authenticity to his film, e.g. contemporary newsreel is incorporated.</p> <ul style="list-style-type: none"> • A commentary technique is used, e.g. a voice over describes conditions in Paris during the Occupation. • The title is significant, e.g. people go to the theatre to keep warm, to beat the curfew they have to catch the last underground train. • Lucas’s situation evokes the war, e.g. a Jew, he is forced to live in the bowels of the theatre to avoid detection. • Collaboration and Resistance are suggested by two opposed characters, e.g. Bernard and Daxiat. • Small touches recreate the age of the Occupation, e.g. blackouts, transport problems, buying ham on the black market, shortages.
23(b)	<p>Le Dernier Métro – François Truffaut Students may refer to the following in their answers.</p> <p>The answer will depend on which techniques are selected.</p> <ul style="list-style-type: none"> • The extent to which the film is a product of la Nouvelle Vague, e.g. late, so there are some features but not as many as in other films. • Authentic material used, e.g. newsreel is interspersed. • Possible techniques to be mentioned, e.g. camera angles and close-ups, hand-held cameras, use of light and dark. • The ending might be seen as a technique and could be mentioned relevantly.

Question number	Indicative content
24(a)	<p data-bbox="443 264 995 293">Les Choristes – Christophe Barratier</p> <p data-bbox="443 297 1161 327">Students may refer to the following in their answers.</p> <p data-bbox="443 360 1278 461">Matthieu is sacked after fire has destroyed part of the school. He leaves the establishment, much to the dismay of the boys he has nurtured and transformed.</p> <ul data-bbox="443 488 1305 1234" style="list-style-type: none"> <li data-bbox="443 488 1305 589">• On a superficial level, he is sacked for negligence and incompetence. He has taken the boys off for a walk and left the school unattended, allowing the fire to be started. <li data-bbox="443 611 1262 712">• Matthieu’s methods and philosophy are at variance with those of M. Rachin and this is a contributing factor in his dismissal. <li data-bbox="443 734 1257 869">• It is obvious that the school is run harshly by M. Rachin, e.g. there is a regimented routine with frequent punishment, including solitary confinement and corporal punishment. <li data-bbox="443 891 986 920">• The philosophy is ‘action – réaction’. <li data-bbox="443 947 1302 1048">• Although the pupils appear unruly, Matthieu shows that the boys are not all hardened, e.g. the boys learn to respect each other and value learning. <li data-bbox="443 1070 1257 1171">• Matthieu treats the boys with respect, he improves their self-esteem and helps them reach their potential. M. Rachin does not approve and removes him. <li data-bbox="443 1193 1222 1223">• It is later learned that M. Rachin is himself dismissed.

Question number	Indicative content
24(b)	<p data-bbox="443 259 995 293">Les Choristes – Christophe Barratier</p> <p data-bbox="443 293 1161 327">Students may refer to the following in their answers.</p> <p data-bbox="443 360 1249 427">Music is at the heart of this film and is used in a number of different ways.</p> <ul data-bbox="443 461 1305 1088" style="list-style-type: none"> <li data-bbox="443 461 1185 495">• Music helps to create empathy with the characters. <li data-bbox="443 517 1091 551">• Music creates a sentimental side to the film. <li data-bbox="443 573 1222 674">• Music can bring great individual success, e.g. the film begins by showing Pierre Morhange as a conductor of international renown. <li data-bbox="443 696 1241 797">• Music can defeat adversity, e.g. when we see the background from which Pierre Morhange has come, we realise how far he has come. <li data-bbox="443 819 1305 920">• Matthieu uses music to great advantage with all pupils, e.g. almost as soon as he arrives, he uses it to inspire and give them pride in what they do. <li data-bbox="443 943 1281 1088">• Matthieu’s success contrasts with M. Rachin’s failed methods, e.g. Matthieu’s use of music reaches its peak at the concert; it shows the power of music to overcome difficulties.

Question number	Indicative content
25(a)	<p>Les 400 Coups – François Truffaut Students may refer to the following in their answers.</p> <p>The parents are portrayed as a couple with a difficult past, e.g. the wife already had a child (Antoine), whom she had unsuccessfully tried to get rid of.</p> <ul style="list-style-type: none"> • They have an unsatisfactory present relationship, e.g. they spend little time together, they argue, the wife is unfaithful. Antoine is a witness to this and, left to his own devices, he begins to misbehave. • They do not share interests, e.g. the man is obsessed with rallying and the wife is not interested in it. They share no interests with Antoine and are seen sharing experiences together on only one occasion (a visit to the cinema). • They are bad parents for Antoine, e.g. they treat him like a servant and are unpleasant with him. • They are not caring towards Antoine, e.g. they wonder how they can get rid of him, and as soon as he gets into trouble they hand him over to others for punishment. • Their attitude shows their hypocrisy, e.g. to people in authority when they claim to be good parents. • Much of Antoine’s bad behaviour can be attributed to the lack of interest shown in him by his parents and the poor example they show him.
25(b)	<p>Les 400 Coups – François Truffaut Students may refer to the following in their answers.</p> <p>Minor acts of delinquency abound in the film, e.g. Antoine and his co-miscreant play truant; they play on pinball machines and go to the cinema instead of being in school.</p> <ul style="list-style-type: none"> • When Antoine leaves home their behaviour gets worse, e.g. they roam the streets smoking and stealing. • They embark on a life of deceit, e.g. Antoine’s excuses for not being in school. • Some possible causes of delinquency are suggested, e.g. a harsh regime at school, lack of love or interest from parents. Antoine’s friend’s parents are just the same. • No-one tries to understand delinquents, they are treated harshly, e.g. there is no support from parents, unfeeling regimes at school and in the observation centre, they are treated like criminals.

Question number	Indicative content
26(a)	<p data-bbox="443 264 1370 331">Un Long Dimanche de Fiançailles – Jean-Pierre Jeunet Students may refer to the following in their answers.</p> <p data-bbox="443 367 1370 501">Mathilde’s parents were killed in an accident, the aunt and uncle bring her up. The positive message of the film is mostly conveyed by the fact that Mathilde’s perseverance is finally rewarded.</p> <ul data-bbox="443 537 1370 1249" style="list-style-type: none"> • Her conviction that Manech is not dead is eventually rewarded but the portrayal of the aunt and uncle as a very sympathetic couple also adds to the feel-good factor. • They provide her with a stable home life in which she can enjoy a carefree childhood. • They offer contrast, e.g. their pleasant, peaceful home in Brittany offers an utter contrast with the horrors of war. • Against their better judgement they support her in her search, e.g. they would prefer Mathilde to accept Manech is dead and marry someone else. • The uncle offers practical help, e.g. he accompanies her on some of the journeys needed for the search. • They provide gentle humour, e.g. the uncle’s dealings with the postman, the aunt’s obsession with food. • They underline the strength of Mathilde’s perseverance, e.g. the Aunt is very upset at the end that she had doubted that Manech had survived.
26(b)	<p data-bbox="443 1305 1370 1373">Un Long Dimanche de Fiançailles – Jean-Pierre Jeunet Students may refer to the following in their answers.</p> <p data-bbox="443 1408 1370 1476">The director slowly allows the story to unfold, he pieces together what happened bit by bit.</p> <ul data-bbox="443 1512 1370 1986" style="list-style-type: none"> • The film jumps around in time, e.g. from Mathilde’s post-war searches back to scenes in the trenches then further back to the young couple’s childhood together. • Many memories of the past help establish what happened, e.g. personal accounts, explanations in letters, commentaries, responses to newspaper appeals for information. • Others are enlisted in the search, e.g. the detective Pire who uncovers many details. • Changes in lighting establish different times, e.g. bright for childhood and at home in Brittany, black and white or sepia for the past, particularly the war scenes.

Pearson Edexcel Level 3 GCE

French

Advanced

Paper 3: Speaking

General instructions to the teacher-examiner

Sample assessment material for first teaching
September 2016

**Time: 21 to 23 minutes (total), which includes
5 minutes' preparation time**

Paper Reference

9FR0/03

You do not need any other materials.

Instructions

- The examination consists of **two** tasks.
- The tasks **must** be conducted in consecutive order.
- Timing for the speaking assessment:
 - Task 1: 6 to 7 minutes (recommended)
 - Task 2: 10 to 11 minutes (recommended)
 - Total assessment time: 21 to 23 minutes, (16 to 18 minutes of speaking plus 5 minutes' preparation time for Task 1).Recommended timings have been given for each task to enable the student to complete each one in sufficient time to access the full range of assessment criteria for both tasks.
- The preparation time for Task 1 **must** be supervised. It must take place outside of the room with an invigilator. The preparation time must be immediately before the examination time.
- Candidates can make notes of up to a maximum of one side of A4 paper for Task 1 **only**.
- Candidates may refer to their notes during the assessment.
- Candidates must **not** write on the stimulus.
- Candidates must **not** have access to a dictionary, or any other resource, including a mobile phone, during the preparation and examination time.
- Candidates must return their notes and the stimulus at the end of the assessment.
- Any notes made during the preparation time must be kept by the centre until the end of October in the year the assessment is completed, after which time they should be securely destroyed.
- It is your responsibility to cover all parts of each task to ensure that the candidate has the opportunity to access all parts of the marking criteria.
- It is the invigilator's responsibility to inform candidates of the two sub-themes from which they can make their choice, and for giving them the correct stimulus card based on that choice.

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Task 1 (discussion on a Theme)

- Task 1 is recommended to last approximately 6 to 7 minutes.
- The candidate is provided with a choice of two cards on two different sub-themes following the sequence outlined by Pearson, (see sequencing grid below).
- The choice of sub-themes is told to the candidate in English by the invigilator immediately prior to the start of the preparation time, using the wording for the sub-themes provided on the randomisation grid, e.g. *You may choose 'media' or 'education'.*
- The candidate must not see the contents of either card until s/he has chosen the sub-theme, after which s/he will be given one of the cards.
- The preparation time must begin immediately after the candidate receives the card.

Task 1 part 1

You must:

- ask the candidate which statement s/he has chosen.
- ask the two compulsory questions relating to the statement (A or B) chosen by the candidate. Questions may be repeated, but rephrasing is not allowed.
- develop the discussion by asking appropriate follow up questions relating to the subject matter on the stimulus card.

Task 1 part 2

You must broaden the discussion to cover other aspects of the overall Theme. Optional generic questions are provided by Pearson (see below) as a guide to the questions that you should ask in order to enable the candidate to meet the assessment criteria, i.e. to elicit examples and information to demonstrate their knowledge and understanding of the cultural and social context and to analyse aspects of the Theme by developing and justifying arguments and forming conclusions (see section below beginning '*Optional generic questions...*').

Task 2 (presentation and discussion on candidate's independent research project)

- Task 2 is recommended to last 10 to 11 minutes.

Task 2 part 1 (independent research presentation)

You must allow the candidate to open with their presentation on written sources used as part of their research. This must not exceed 2 minutes. Candidates are allowed to refer to their RP3 form during the presentation.

Task 2 part 2 (discussion on independent research)

You must ask follow-up questions about the candidate's presentation and then begin a wider exploration of the research as a whole in order to elicit the candidate's understanding and analysis of the cultural and social context. You should use the key findings and list of sources on their copy of the RP3 form to help them formulate their own questions. Optional generic questions are provided by Pearson as a guide to the questions you should ask in order to enable the candidate to meet the assessment criteria, i.e. to elicit examples and information to demonstrate their knowledge and understanding of the cultural and social context and to analyse aspects of the research topic by developing and justifying arguments and forming conclusions.

Optional generic questions to promote discussion and to enable candidates to analyse aspects of the Theme (task 1)/ analyse their chosen subject of interest (task 2):

- *Pourriez-vous me donner un exemple de... ?*
- *Pourquoi dites-vous cela ?*
- *Quelles conclusions peut-on tirer de... ?*
- *Quels exemples pouvez-vous fournir pour soutenir ce point de vue ?*
- *Pourquoi est-il important ?*
- *Que représente... ?*

In both tasks, candidates are expected to ask questions that elicit opinions as part of the natural discourse and to confirm that their own points of view have been understood. Examples of questions that candidates may ask to achieve this are as follows:

- *Seriez-vous d'accord avec moi?*
- *N'est-il pas correct de penser que... ?*
- *Peut-on dire que... ?*
- *Que pensez-vous de... ?*
- *Est-ce que vous me comprenez?*

Candidates are also expected to take lead in the discussions.

It is your responsibility to cover all parts of each task and ask appropriate questions to ensure that the candidate is able to access the maximum amount of marks available. The speaking assessment should last between 16 to 18 minutes in total and you must ensure that timings are followed. The timing of the assessment begins with the candidate's first utterance in relation to Task 1. Once the maximum stipulated assessment time has passed, you must bring the assessment to a natural end, allowing the candidate to complete their last sentence.

Students will not receive any marks for any conversation that takes place beyond the maximum time allowed.

Sequence of stimulus cards for speaking examination: Task 1

To avoid duplication of stimuli, candidates must be given the cards in the sequence and combination prescribed below.

If you conduct more than 12 speaking examinations in a day, e.g. in the morning, afternoon and evening sessions, after the 12th candidate start at the beginning of the sequence again.

If you have a break in the examination schedule, e.g. morning break, lunchtime, start the next candidate on next order of the sequence. For example, candidate 4 conducted their examination before morning break, the next candidate after the morning break would be candidate 5.

If you are conducting examinations on more than one day, start each new day at the beginning of the sequence.

CANDIDATE	STIMULUS CARD–TASK 1
Candidate 1	Card 1 or 12
Candidate 2	Card 6 or 7
Candidate 3	Card 3 or 4
Candidate 4	Card 9 or 10
Candidate 5	Card 8 or 12
Candidate 6	Card 2 or 5
Candidate 7	Card 1 or 5
Candidate 8	Card 7 or 11
Candidate 9	Card 4 or 9
Candidate 10	Card 3 or 10
Candidate 11	Card 6 or 8
Candidate 12	Card 2 or 12

Key to Advanced Level task 1 cards for invigilator

STIMULUS CARD	SUB-THEME (IN ENGLISH)
1	Changes in family structures
2	Education
3	World of work
4	Music
5	Media
6	Festivals and traditions
7	Positive impact of immigration in French society
8	Facing the challenges of immigration and integration in France
9	The far right
10	Occupied France
11	The Vichy regime
12	The Resistance

Pearson Edexcel Level 3 GCE

French

Advanced Paper 3: Speaking Instructions to the candidate

Sample assessment material for first teaching
September 2016

**Time: 21 to 23 minutes (total), which includes
5 minutes' preparation time**

Paper Reference

9FR0/03

You do not need any other materials.

Instructions

- The examination is made up of **two** tasks.
- You must take the lead in the discussion, elicit the teacher-examiner's point of view and check for understanding at appropriate moments.
- You must **not** use dictionaries or other resources at any time.

Task 1

- Read the two statements (A+B) in this stimulus and select one for a discussion with your teacher-examiner.
- During the preparation time you may make notes on up to a maximum of one side of A4 paper.
- You must **not** write on the stimulus.
- You have approximately 6 to 7 minutes' discussion time for task 1.
- You must:
 - open the discussion by telling the teacher-examiner which statement you have chosen
 - answer the **two** questions posed by the teacher-examiner
 - answer follow-up questions on the broader Theme.

Task 2

- Task 2 lasts approximately 10 to 11 minutes.
- You must begin by giving a presentation referring to at least two of the written sources you have used as part of your research. This may last up to a maximum of 2 minutes.
- The teacher-examiner will ask you follow up questions based on your presentation.
- You will then take part in a broader discussion with the teacher-examiner based on your research as a whole.

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STIMULUS FR1

Task 1

Thème: Les changements dans la société française

Les changements dans les structures familiales

Choisissez **UNE** des déclarations suivantes (A ou B) et préparez vos idées sur ce thème pour une discussion.

A Le mariage pour tous est devenu une réalité acceptée par tous les Français.

Vous devez considérer:

- *L'opinion de la population et du gouvernement sur le mariage pour tous.*
- *Les changements dans la société vis-à-vis de la vie de couple.*

B Le mariage pour tous ne sera jamais soutenu par les Français.

Vous devez considérer:

- *Les raisons pour lesquelles on ne soutient pas le mariage pour tous.*
- *Des groupes qui ont du mal à accepter le mariage pour tous.*

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Pearson Edexcel Level 3 GCE

French

Advanced Paper 3: Speaking Instructions to the candidate

Sample assessment material for first teaching
September 2016

**Time: 21 to 23 minutes (total), which includes
5 minutes' preparation time**

Paper Reference

9FR0/03

You do not need any other materials.

Instructions

- The examination is made up of **two** tasks.
- You must take the lead in the discussion, elicit the teacher-examiner's point of view and check for understanding at appropriate moments.
- You must **not** use dictionaries or other resources at any time.

Task 1

- Read the two statements (A+B) in this stimulus and select one for a discussion with your teacher-examiner.
- During the preparation time you may make notes on up to a maximum of one side of A4 paper.
- You must **not** write on the stimulus.
- You have approximately 6 to 7 minutes' discussion time for task 1.
- You must:
 - open the discussion by telling the teacher-examiner which statement you have chosen
 - answer the **two** questions posed by the teacher-examiner
 - answer follow-up questions on the broader Theme.

Task 2

- Task 2 lasts approximately 10 to 11 minutes.
- You must begin by giving a presentation referring to at least two of the written sources you have used as part of your research. This may last up to a maximum of 2 minutes.
- The teacher-examiner will ask you follow up questions based on your presentation.
- You will then take part in a broader discussion with the teacher-examiner based on your research as a whole.

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STIMULUS FR2

Task 1

Thème: Les changements dans la société française

L'éducation

Choisissez **UNE** des déclarations suivantes (A ou B) et préparez vos idées sur ce thème pour une discussion.

A Les élèves français passent trop de temps à l'école.

Vous devez considérer:

- *Le rythme scolaire typique en France.*
- *L'impact du rythme scolaire sur les élèves.*

B Les élèves français ont une vie équilibrée entre leurs études et leurs loisirs.

Vous devez considérer:

- *L'équilibre entre les études et les loisirs pour les élèves français.*
- *La durée des vacances scolaires en France.*

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French

Advanced Paper 3: Speaking Instructions to the candidate

Sample assessment material for first teaching
September 2016

**Time: 21 to 23 minutes (total), which includes
5 minutes' preparation time**

Paper Reference

9FR0/03

You do not need any other materials.

Instructions

- The examination is made up of **two** tasks.
- You must take the lead in the discussion, elicit the teacher-examiner's point of view and check for understanding at appropriate moments.
- You must **not** use dictionaries or other resources at any time.

Task 1

- Read the two statements (A+B) in this stimulus and select one for a discussion with your teacher-examiner.
- During the preparation time you may make notes on up to a maximum of one side of A4 paper.
- You must **not** write on the stimulus.
- You have approximately 6 to 7 minutes' discussion time for task 1.
- You must:
 - open the discussion by telling the teacher-examiner which statement you have chosen
 - answer the **two** questions posed by the teacher-examiner
 - answer follow-up questions on the broader Theme.

Task 2

- Task 2 lasts approximately 10 to 11 minutes.
- You must begin by giving a presentation referring to at least two of the written sources you have used as part of your research. This may last up to a maximum of 2 minutes.
- The teacher-examiner will ask you follow up questions based on your presentation.
- You will then take part in a broader discussion with the teacher-examiner based on your research as a whole.

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STIMULUS FR3

Task 1

Thème: Les changements dans la société française

Le monde du travail

Choisissez **UNE** des déclarations suivantes (A ou B) et préparez vos idées sur ce thème pour une discussion.

A La semaine de 35 heures a bénéficié à la société française.

Vous devez considérer:

- *L'opinion des travailleurs français sur les 35 heures.*
- *Les avantages pour la famille.*

B Les travailleurs français se battent pour leurs droits du travail.

Vous devez considérer:

- *L'attitude des travailleurs français vis-à-vis de leurs droits du travail.*
- *Les droits du travail les plus importants pour les travailleurs français.*

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French

Advanced Paper 3: Speaking Instructions to the candidate

Sample assessment material for first teaching
September 2016

**Time: 21 to 23 minutes (total), which includes
5 minutes' preparation time**

Paper Reference

9FR0/03

You do not need any other materials.

Instructions

- The examination is made up of **two** tasks.
- You must take the lead in the discussion, elicit the teacher-examiner's point of view and check for understanding at appropriate moments.
- You must **not** use dictionaries or other resources at any time.

Task 1

- Read the two statements (A+B) in this stimulus and select one for a discussion with your teacher-examiner.
- During the preparation time you may make notes on up to a maximum of one side of A4 paper.
- You must **not** write on the stimulus.
- You have approximately 6 to 7 minutes' discussion time for task 1.
- You must:
 - open the discussion by telling the teacher-examiner which statement you have chosen
 - answer the **two** questions posed by the teacher-examiner
 - answer follow-up questions on the broader Theme.

Task 2

- Task 2 lasts approximately 10 to 11 minutes.
- You must begin by giving a presentation referring to at least two of the written sources you have used as part of your research. This may last up to a maximum of 2 minutes.
- The teacher-examiner will ask you follow up questions based on your presentation.
- You will then take part in a broader discussion with the teacher-examiner based on your research as a whole.

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STIMULUS FR4

Task 1

Thème: La culture politique et artistique dans les pays francophones

La musique

Choisissez **UNE** des déclarations suivantes (A ou B) et préparez vos idées sur ce thème pour une discussion.

A La culture d'un pays francophone se reflète dans sa musique.

Vous devez considérer:

- *L'importance de la culture dans la musique d'un pays francophone.*
- *La place de la langue française dans la musique.*

B La musique francophone devient de plus en plus multiculturelle.

Vous devez considérer:

- *Les raisons pour lesquelles la musique francophone devient de plus en plus multiculturelle.*
- *Ce qui influence la langue des chansons francophones.*

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French

Advanced Paper 3: Speaking Instructions to the candidate

Sample assessment material for first teaching
September 2016

**Time: 21 to 23 minutes (total), which includes
5 minutes' preparation time**

Paper Reference

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You do not need any other materials.

Instructions

- The examination is made up of **two** tasks.
- You must take the lead in the discussion, elicit the teacher-examiner's point of view and check for understanding at appropriate moments.
- You must **not** use dictionaries or other resources at any time.

Task 1

- Read the two statements (A+B) in this stimulus and select one for a discussion with your teacher-examiner.
- During the preparation time you may make notes on up to a maximum of one side of A4 paper.
- You must **not** write on the stimulus.
- You have approximately 6 to 7 minutes' discussion time for task 1.
- You must:
 - open the discussion by telling the teacher-examiner which statement you have chosen
 - answer the **two** questions posed by the teacher-examiner
 - answer follow-up questions on the broader Theme.

Task 2

- Task 2 lasts approximately 10 to 11 minutes.
- You must begin by giving a presentation referring to at least two of the written sources you have used as part of your research. This may last up to a maximum of 2 minutes.
- The teacher-examiner will ask you follow up questions based on your presentation.
- You will then take part in a broader discussion with the teacher-examiner based on your research as a whole.

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STIMULUS FR5

Task 1

Thème: La culture politique et artistique dans les pays francophones

Les médias

Choisissez **UNE** des déclarations suivantes (A ou B) et préparez vos idées sur ce thème pour une discussion.

A Les médias bénéficient de la liberté d'expression dans les pays francophones.

Vous devez considérer:

- *Ce qui indique l'importance de la liberté d'expression dans le monde francophone.*
- *L'avantage d'une presse libre dans le monde francophone.*

B Dans les pays francophones, les médias se concentrent plus sur les actualités que sur la vie privée de certaines personnalités connues du grand public.

Vous devez considérer:

- *Les raisons pour lesquelles les médias francophones ne critiquent pas les personnalités célèbres.*
- *Si la vie privée des politiciens intéresse les citoyens des pays francophones.*

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Advanced Paper 3: Speaking Instructions to the candidate

Sample assessment material for first teaching
September 2016

**Time: 21 to 23 minutes (total), which includes
5 minutes' preparation time**

Paper Reference

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You do not need any other materials.

Instructions

- The examination is made up of **two** tasks.
- You must take the lead in the discussion, elicit the teacher-examiner's point of view and check for understanding at appropriate moments.
- You must **not** use dictionaries or other resources at any time.

Task 1

- Read the two statements (A+B) in this stimulus and select one for a discussion with your teacher-examiner.
- During the preparation time you may make notes on up to a maximum of one side of A4 paper.
- You must **not** write on the stimulus.
- You have approximately 6 to 7 minutes' discussion time for task 1.
- You must:
 - open the discussion by telling the teacher-examiner which statement you have chosen
 - answer the **two** questions posed by the teacher-examiner
 - answer follow-up questions on the broader Theme.

Task 2

- Task 2 lasts approximately 10 to 11 minutes.
- You must begin by giving a presentation referring to at least two of the written sources you have used as part of your research. This may last up to a maximum of 2 minutes.
- The teacher-examiner will ask you follow up questions based on your presentation.
- You will then take part in a broader discussion with the teacher-examiner based on your research as a whole.

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STIMULUS FR6

Task 1

Thème: La culture politique et artistique dans les pays francophones

Les festivals et les traditions

Choisissez **UNE** des déclarations suivantes (A ou B) et préparez vos idées sur ce thème pour une discussion.

A Certaines vieilles traditions dans les pays francophones ne signifient plus rien pour les jeunes de nos jours.

Vous devez considérer:

- *Les raisons pour lesquelles les vieilles traditions francophones perdent de leur importance parmi les jeunes.*
- *Le fait que certaines traditions persistent.*

B Ce sont les coutumes régionales qui enrichissent la culture dans les pays francophones.

Vous devez considérer:

- *L'importance des traditions régionales pour la culture dans les pays francophones.*
- *Ce qu'on fait pour préserver certaines traditions locales dans les pays francophones.*

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French

Advanced Paper 3: Speaking Instructions to the candidate

Sample assessment material for first teaching
September 2016

**Time: 21 to 23 minutes (total), which includes
5 minutes' preparation time**

Paper Reference

9FR0/03

You do not need any other materials.

Instructions

- The examination is made up of **two** tasks.
- You must take the lead in the discussion, elicit the teacher-examiner's point of view and check for understanding at appropriate moments.
- You must **not** use dictionaries or other resources at any time.

Task 1

- Read the two statements (A+B) in this stimulus and select one for a discussion with your teacher-examiner.
- During the preparation time you may make notes on up to a maximum of one side of A4 paper.
- You must **not** write on the stimulus.
- You have approximately 6 to 7 minutes' discussion time for task 1.
- You must:
 - open the discussion by telling the teacher-examiner which statement you have chosen
 - answer the **two** questions posed by the teacher-examiner
 - answer follow-up questions on the broader Theme.

Task 2

- Task 2 lasts approximately 10 to 11 minutes.
- You must begin by giving a presentation referring to at least two of the written sources you have used as part of your research. This may last up to a maximum of 2 minutes.
- The teacher-examiner will ask you follow up questions based on your presentation.
- You will then take part in a broader discussion with the teacher-examiner based on your research as a whole.

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STIMULUS FR7

Task 1

Thème: L'immigration et la société multiculturelle française

L'impact positif de l'immigration sur la société française

Choisissez **UNE** des déclarations suivantes (A ou B) et préparez vos idées sur ce thème pour une discussion.

A La vie culturelle française est enrichie par l'immigration.

Vous devez considérer:

- *Les avantages culturels apportés par l'immigration en France.*
- *L'influence de la culture des immigrés en France sur la vie de tous les jours.*

B Les immigrés jouent un rôle important dans le succès économique de la France.

Vous devez considérer:

- *Les avantages économiques apportés par les immigrés en France.*
- *Les secteurs d'emploi où l'on trouve un grand nombre d'immigrés.*

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French

Advanced Paper 3: Speaking Instructions to the candidate

Sample assessment material for first teaching
September 2016

**Time: 21 to 23 minutes (total), which includes
5 minutes' preparation time**

Paper Reference

9FR0/03

You do not need any other materials.

Instructions

- The examination is made up of **two** tasks.
- You must take the lead in the discussion, elicit the teacher-examiner's point of view and check for understanding at appropriate moments.
- You must **not** use dictionaries or other resources at any time.

Task 1

- Read the two statements (A+B) in this stimulus and select one for a discussion with your teacher-examiner.
- During the preparation time you may make notes on up to a maximum of one side of A4 paper.
- You must **not** write on the stimulus.
- You have approximately 6 to 7 minutes' discussion time for task 1.
- You must:
 - open the discussion by telling the teacher-examiner which statement you have chosen
 - answer the **two** questions posed by the teacher-examiner
 - answer follow-up questions on the broader Theme.

Task 2

- Task 2 lasts approximately 10 to 11 minutes.
- You must begin by giving a presentation referring to at least two of the written sources you have used as part of your research. This may last up to a maximum of 2 minutes.
- The teacher-examiner will ask you follow up questions based on your presentation.
- You will then take part in a broader discussion with the teacher-examiner based on your research as a whole.

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PEARSON

STIMULUS FR8

Task 1

Thème: L'immigration et la société multiculturelle française

Répondre aux défis de l'immigration et l'intégration en France

Choisissez **UNE** des déclarations suivantes (A ou B) et préparez vos idées sur ce thème pour une discussion.

A Les immigrés en France se sentent exclus de la société française.

Vous devez considérer:

- *Les raisons pour lesquelles certains immigrés se sentent exclus.*
- *Le défi de la loi sur la laïcité pour certains immigrés.*

B La plupart des immigrés qui vivent en France sont bien intégrés.

Vous devez considérer:

- *Ce qui montre le succès de l'intégration des immigrés en France.*
- *Les initiatives qui encouragent l'intégration des immigrés en France.*

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French

Advanced Paper 3: Speaking Instructions to the candidate

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September 2016

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Paper Reference

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Instructions

- The examination is made up of **two** tasks.
- You must take the lead in the discussion, elicit the teacher-examiner's point of view and check for understanding at appropriate moments.
- You must **not** use dictionaries or other resources at any time.

Task 1

- Read the two statements (A+B) in this stimulus and select one for a discussion with your teacher-examiner.
- During the preparation time you may make notes on up to a maximum of one side of A4 paper.
- You must **not** write on the stimulus.
- You have approximately 6 to 7 minutes' discussion time for task 1.
- You must:
 - open the discussion by telling the teacher-examiner which statement you have chosen
 - answer the **two** questions posed by the teacher-examiner
 - answer follow-up questions on the broader Theme.

Task 2

- Task 2 lasts approximately 10 to 11 minutes.
- You must begin by giving a presentation referring to at least two of the written sources you have used as part of your research. This may last up to a maximum of 2 minutes.
- The teacher-examiner will ask you follow up questions based on your presentation.
- You will then take part in a broader discussion with the teacher-examiner based on your research as a whole.

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STIMULUS FR9

Task 1

Thème: L'immigration et la société multiculturelle française

L'extrême droite

Choisissez **UNE** des déclarations suivantes (A ou B) et préparez vos idées sur ce thème pour une discussion.

A On ne doit pas prendre au sérieux la montée de l'extrême droite en France.

Vous devez considérer:

- *Les raisons pour lesquelles le Front National n'est pas pris au sérieux.*
- *Le programme du Front National.*

B Un vote pour l'extrême droite n'est qu'un vote de protestation contre le gouvernement.

Vous devez considérer:

- *Les raisons de voter pour le Front National.*
- *Les dangers associés à une victoire du Front National aux élections législatives.*

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French

Advanced Paper 3: Speaking Instructions to the candidate

Sample assessment material for first teaching
September 2016

**Time: 21 to 23 minutes (total), which includes
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Paper Reference

9FR0/03

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Instructions

- The examination is made up of **two** tasks.
- You must take the lead in the discussion, elicit the teacher-examiner's point of view and check for understanding at appropriate moments.
- You must **not** use dictionaries or other resources at any time.

Task 1

- Read the two statements (A+B) in this stimulus and select one for a discussion with your teacher-examiner.
- During the preparation time you may make notes on up to a maximum of one side of A4 paper.
- You must **not** write on the stimulus.
- You have approximately 6 to 7 minutes' discussion time for task 1.
- You must:
 - open the discussion by telling the teacher-examiner which statement you have chosen
 - answer the **two** questions posed by the teacher-examiner
 - answer follow-up questions on the broader Theme.

Task 2

- Task 2 lasts approximately 10 to 11 minutes.
- You must begin by giving a presentation referring to at least two of the written sources you have used as part of your research. This may last up to a maximum of 2 minutes.
- The teacher-examiner will ask you follow up questions based on your presentation.
- You will then take part in a broader discussion with the teacher-examiner based on your research as a whole.

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PEARSON

STIMULUS FR10

Task 1

Thème: L'Occupation et la Résistance

La France occupée

Choisissez **UNE** des déclarations suivantes (A ou B) et préparez vos idées sur ce thème pour une discussion.

A Les Français qui ont collaboré avec les Allemands pendant l'Occupation étaient tous des lâches et des traîtres.

Vous devez considérer:

- *Les raisons pour la collaboration d'un grand nombre de Français.*
- *La façon dont les collaborateurs ont été traités après la guerre.*

B Les Français qui ont collaboré avec les Allemands pendant l'Occupation n'avaient pas d'autres choix.

Vous devez considérer:

- *Les raisons pour lesquelles un collaborateur ne voyait pas d'autres possibilités.*
- *Ce que les collaborateurs ont accepté de faire dans la vie de tous les jours.*

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Pearson Edexcel Level 3 GCE

French

Advanced Paper 3: Speaking Instructions to the candidate

Sample assessment material for first teaching
September 2016

**Time: 21 to 23 minutes (total), which includes
5 minutes' preparation time**

Paper Reference

9FR0/03

You do not need any other materials.

Instructions

- The examination is made up of **two** tasks.
- You must take the lead in the discussion, elicit the teacher-examiner's point of view and check for understanding at appropriate moments.
- You must **not** use dictionaries or other resources at any time.

Task 1

- Read the two statements (A+B) in this stimulus and select one for a discussion with your teacher-examiner.
- During the preparation time you may make notes on up to a maximum of one side of A4 paper.
- You must **not** write on the stimulus.
- You have approximately 6 to 7 minutes' discussion time for task 1.
- You must:
 - open the discussion by telling the teacher-examiner which statement you have chosen
 - answer the **two** questions posed by the teacher-examiner
 - answer follow-up questions on the broader Theme.

Task 2

- Task 2 lasts approximately 10 to 11 minutes.
- You must begin by giving a presentation referring to at least two of the written sources you have used as part of your research. This may last up to a maximum of 2 minutes.
- The teacher-examiner will ask you follow up questions based on your presentation.
- You will then take part in a broader discussion with the teacher-examiner based on your research as a whole.

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PEARSON

STIMULUS FR11

Task 1

Thème: L'Occupation et la Résistance

Le régime de Vichy

Choisissez **UNE** des déclarations suivantes (A ou B) et préparez vos idées sur ce thème pour une discussion.

A Le Maréchal Pétain a trahi la nation française.

Vous devez considérer:

- *Si Pétain a trahi la France.*
- *La politique du gouvernement de Vichy en ce qui concerne les juifs.*

B Malgré les problèmes de l'époque, le régime de Vichy a quand même apporté des bienfaits pour les Français.

Vous devez considérer:

- *Les solutions proposées aux difficultés expérimentées par les Français.*
- *Les mesures adoptées pour soutenir les familles françaises.*

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Pearson Edexcel Level 3 GCE

French

Advanced Paper 3: Speaking Instructions to the candidate

Sample assessment material for first teaching
September 2016

**Time: 21 to 23 minutes (total), which includes
5 minutes' preparation time**

Paper Reference

9FR0/03

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Instructions

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- You must take the lead in the discussion, elicit the teacher-examiner's point of view and check for understanding at appropriate moments.
- You must **not** use dictionaries or other resources at any time.

Task 1

- Read the two statements (A+B) in this stimulus and select one for a discussion with your teacher-examiner.
- During the preparation time you may make notes on up to a maximum of one side of A4 paper.
- You must **not** write on the stimulus.
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 - open the discussion by telling the teacher-examiner which statement you have chosen
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Task 2

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PEARSON

STIMULUS FR12

Task 1

Thème: L'Occupation et la Résistance

La Résistance

Choisissez **UNE** des déclarations suivantes (A ou B) et préparez vos idées sur ce thème pour une discussion.

A Les actes de sabotage des résistants français pendant la guerre ont été soutenus par la population.

Vous devez considérer:

- *Si les saboteurs auraient pu réussir sans le soutien de la population.*
- *Comment les femmes ont contribué à la réussite des actes de sabotage.*

B Le succès de la Résistance a surtout dépendu de quelques personnages clés.

Vous devez considérer:

- *Le rôle important de certains personnages clés.*
- *La contribution des journaux clandestins au succès de la Résistance.*

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Pearson Edexcel Level 3 GCE

French

Advanced

Paper 3: Speaking

Instructions to the teacher-examiner

Sample assessment material for first teaching
September 2016

**Time: 21 to 23 minutes (total), which includes
5 minutes' preparation time**

Paper Reference

9FR0/03

You do not need any other materials.

Instructions

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- You must then ask the two compulsory questions relating to the statement that the candidate has chosen (A or B) as they are presented. Questions may be repeated but rephrasing is not allowed.
- Candidates must not read out whole, prepared sentences in answer to questions.
- You must then broaden the discussion to cover other aspects of the overall Theme.
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PEARSON

STIMULUS FR1

Task 1

Thème: Les changements dans la société française

Les changements dans les structures familiales

Posez les **DEUX** questions qui correspondent à la déclaration (A ou B) choisie par l'élève, dans l'ordre indiqué.

A Le mariage pour tous est devenu une réalité acceptée par tous les Français.

Compulsory teacher-examiner questions:

1. *Quelle est l'opinion des Français en ce qui concerne le mariage pour tous ?*
2. *Comment l'attitude des Français envers le mariage entre homosexuels a-t-elle changé ?*

B Le mariage pour tous ne sera jamais soutenu par les Français.

Compulsory teacher-examiner questions:

1. *Pourquoi, à votre avis, le mariage pour tous ne sera-t-il jamais soutenu par les Français ?*
2. *Quels groupes ont eu le plus de difficulté à accepter le mariage pour tous ?*

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Pearson Edexcel Level 3 GCE

French

Advanced

Paper 3: Speaking

Instructions to the teacher-examiner

Sample assessment material for first teaching
September 2016

**Time: 21 to 23 minutes (total), which includes
5 minutes' preparation time**

Paper Reference

9FR0/03

You do not need any other materials.

Instructions

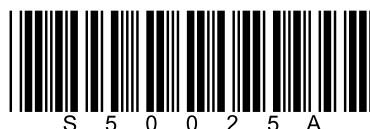
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PEARSON

STIMULUS FR2

Task 1

Thème: Les changements dans la société française

L'éducation

Posez les **DEUX** questions qui correspondent à la déclaration (A ou B) choisie par l'élève, dans l'ordre indiqué.

A Les élèves français passent trop de temps à l'école.

Compulsory teacher-examiner questions:

1. *Parlez-moi du rythme scolaire typique en France.*
2. *Quel impact le rythme scolaire français a-t-il sur les élèves ?*

B Les élèves français ont une vie équilibrée entre leurs études et leurs loisirs.

Compulsory teacher-examiner questions:

1. *Jusqu'à quel point les élèves français ont-ils une vie équilibrée entre les loisirs et les études ?*
2. *Quel impact la durée des vacances scolaires peut-elle avoir sur les élèves en France ?*

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French

Advanced

Paper 3: Speaking

Instructions to the teacher-examiner

Sample assessment material for first teaching
September 2016

**Time: 21 to 23 minutes (total), which includes
5 minutes' preparation time**

Paper Reference

9FR0/03

You do not need any other materials.

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PEARSON

STIMULUS FR3

Task 1

Thème: Les changements dans la société française

Le monde du travail

Posez les **DEUX** questions qui correspondent à la déclaration (A ou B) choisie par l'élève, dans l'ordre indiqué.

A La semaine de 35 heures a bénéficié à la société française.

Compulsory teacher-examiner questions:

1. *Quelle est l'opinion des travailleurs français sur la semaine de 35 heures ?*
2. *Quels avantages la semaine de 35 heures a-t-elle en ce qui concerne la vie de famille en France ?*

B Les travailleurs français se battent pour leurs droits du travail.

Compulsory teacher-examiner questions:

1. *Que pensez-vous de l'attitude des travailleurs français envers leurs droits du travail ?*
2. *Quels sont les droits du travail les plus importants pour les travailleurs français ?*

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French

Advanced

Paper 3: Speaking

Instructions to the teacher-examiner

Sample assessment material for first teaching
September 2016

**Time: 21 to 23 minutes (total), which includes
5 minutes' preparation time**

Paper Reference

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You do not need any other materials.

Instructions

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STIMULUS FR4

Task 1

Thème: La culture politique et artistique dans les pays francophones

La musique

Posez les **DEUX** questions qui correspondent à la déclaration (A ou B) choisie par l'élève, dans l'ordre indiqué.

A La culture d'un pays francophone se reflète dans sa musique.

Compulsory teacher-examiner questions:

1. *Jusqu'à quel point la culture se reflète-t-elle dans la musique d'un pays francophone ?*
2. *Quelle place la langue française a-t-elle aujourd'hui dans la musique ?*

B La musique francophone devient de plus en plus multiculturelle.

Compulsory teacher-examiner questions:

1. *Pourquoi la musique francophone devient-elle de plus en plus multiculturelle ?*
2. *Qu'est-ce qui influence la langue des chansons francophones ?*

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French

Advanced

Paper 3: Speaking

Instructions to the teacher-examiner

Sample assessment material for first teaching
September 2016

**Time: 21 to 23 minutes (total), which includes
5 minutes' preparation time**

Paper Reference

9FR0/03

You do not need any other materials.

Instructions

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PEARSON

STIMULUS FR5

Task 1

Thème: La culture politique et artistique dans les pays francophones

Les médias

Posez les **DEUX** questions qui correspondent à la déclaration (A ou B) choisie par l'élève, dans l'ordre indiqué.

A Les médias bénéficient de la liberté d'expression dans les pays francophones.

Compulsory teacher-examiner questions:

1. *Comment savez-vous que le monde francophone tient à la liberté d'expression ?*
2. *Quel est l'avantage d'une presse libre dans le monde francophone ?*

B Dans les pays francophones, les médias se concentrent plus sur les actualités que sur la vie privée de certaines personnalités connues du grand public.

Compulsory teacher-examiner questions:

1. *Pourquoi pensez-vous que les médias en langue française ne critiquent pas les personnalités célèbres ?*
2. *Est-ce que la vie privée des politiciens intéresse les citoyens des pays francophones ? Pourquoi/Pourquoi pas ?*

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Pearson Edexcel Level 3 GCE

French

Advanced

Paper 3: Speaking

Instructions to the teacher-examiner

Sample assessment material for first teaching
September 2016

**Time: 21 to 23 minutes (total), which includes
5 minutes' preparation time**

Paper Reference

9FR0/03

You do not need any other materials.

Instructions

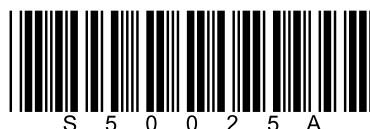
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PEARSON

STIMULUS FR6

Task 1

Thème: La culture politique et artistique dans les pays francophones

Les festivals et les traditions

Posez les **DEUX** questions qui correspondent à la déclaration (A ou B) choisie par l'élève, dans l'ordre indiqué.

A Certaines vieilles traditions dans les pays francophones ne signifient plus rien pour les jeunes de nos jours.

Compulsory teacher-examiner questions:

1. *Pourquoi, à votre avis, certaines vieilles traditions francophones sont-elles moins importantes pour les jeunes ?*
2. *Pourquoi certaines vieilles traditions continuent-elles de garder leur importance ?*

B Ce sont les coutumes régionales qui enrichissent la culture dans les pays francophones.

Compulsory teacher-examiner questions:

1. *Quelle est l'importance des traditions régionales pour les francophones ?*
2. *Qu'est-ce qu'on fait pour préserver certaines traditions locales dans les pays francophones ?*

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Pearson Edexcel Level 3 GCE

French

Advanced

Paper 3: Speaking

Instructions to the teacher-examiner

Sample assessment material for first teaching
September 2016

**Time: 21 to 23 minutes (total), which includes
5 minutes' preparation time**

Paper Reference

9FR0/03

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PEARSON

STIMULUS FR7

Task 1

Thème: L'immigration et la société multiculturelle française

L'impact positif de l'immigration sur la société française

Posez les **DEUX** questions qui correspondent à la déclaration (A ou B) choisie par l'élève, dans l'ordre indiqué.

A La vie quotidienne en France a été enrichie par l'immigration.

Compulsory teacher-examiner questions:

1. *Quels sont, à votre avis, les avantages de l'immigration en France pour la vie de tous les jours ?*
2. *Comment la culture française a-t-elle été influencée par celle des immigrés ?*

B Les immigrés jouent un rôle important dans le succès économique de la France.

Compulsory teacher-examiner questions:

1. *À votre avis, les immigrés apportent quels avantages économiques à la France ?*
2. *Dans quels secteurs d'emploi trouve-t-on le plus d'immigrés ?*

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Pearson Edexcel Level 3 GCE

French

Advanced

Paper 3: Speaking

Instructions to the teacher-examiner

Sample assessment material for first teaching
September 2016

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Paper Reference

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PEARSON

STIMULUS FR8

Task 1

Thème: L'immigration et la société multiculturelle française

Répondre aux défis de l'immigration et l'intégration en France

Posez les **DEUX** questions qui correspondent à la déclaration (A ou B) choisie par l'élève, dans l'ordre indiqué.

A Les immigrés en France se sentent exclus de la société française.

Compulsory teacher-examiner questions:

1. *Pourquoi certains immigrés se sentent-ils exclus de la société française ?*
2. *Quel est le défi de la loi sur la laïcité pour certains immigrés ?*

B La plupart des immigrés qui vivent en France sont bien intégrés.

Compulsory teacher-examiner questions:

1. *À votre avis, qu'est-ce qui montre que les immigrés sont bien intégrés en France ?*
2. *Quelles initiatives encouragent l'intégration des immigrés en France ?*

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Pearson Edexcel Level 3 GCE

French

Advanced

Paper 3: Speaking

Instructions to the teacher-examiner

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PEARSON

STIMULUS FR9

Task 1

Thème: L'immigration et la société multiculturelle française

L'extrême droite

Posez les **DEUX** questions qui correspondent à la déclaration (A ou B) choisie par l'élève, dans l'ordre indiqué.

A On ne doit pas prendre au sérieux la montée de l'extrême droite en France.

Compulsory teacher-examiner questions:

1. *Pourquoi les Français ne prennent-ils pas la montée de l'extrême droite au sérieux ?*
2. *En quoi consiste le programme du Front National ?*

B Un vote pour l'extrême droite n'est qu'un vote de protestation contre le gouvernement.

Compulsory teacher-examiner questions:

1. *Pour quelles raisons est-ce qu'un grand nombre de Français vote pour le Front National ?*
2. *Quels sont les dangers associés à une victoire du Front National aux élections législatives ?*

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Pearson Edexcel Level 3 GCE

French

Advanced

Paper 3: Speaking

Instructions to the teacher-examiner

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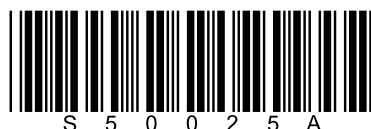
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PEARSON

STIMULUS FR10

Task 1

Thème: L'Occupation et la Résistance

La France occupée

Posez les **DEUX** questions qui correspondent à la déclaration (A ou B) choisie par l'élève, dans l'ordre indiqué.

A Les Français qui ont collaboré avec les Allemands pendant l'Occupation étaient tous des lâches et des traîtres.

Compulsory teacher-examiner questions:

1. *À votre avis, pourquoi est-ce que beaucoup de Français ont collaboré avec les autorités allemandes ?*
2. *Comment les collaborateurs ont-ils été traités après la guerre ?*

B Les Français qui ont collaboré avec les Allemands pendant l'Occupation n'avaient pas d'autres choix.

Compulsory teacher-examiner questions:

1. *Pourquoi, à votre avis, n'avait-on pas le choix de résister aux occupants allemands ?*
2. *Qu'est-ce que les collaborateurs ont accepté de faire dans la vie de tous les jours ?*

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Pearson Edexcel Level 3 GCE

French

Advanced

Paper 3: Speaking

Instructions to the teacher-examiner

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PEARSON

STIMULUS FR11

Task 1

Thème: L'Occupation et la Résistance

Le régime de Vichy

Posez les **DEUX** questions qui correspondent à la déclaration (A ou B) choisie par l'élève, dans l'ordre indiqué.

A Le Maréchal Pétain a trahi la nation française.

Compulsory teacher-examiner questions:

1. *À votre avis, jusqu'à quel point Pétain a-t-il trahi la nation française ?*
2. *Quelle était la politique du gouvernement de Vichy, en ce qui concerne les juifs ?*

B Malgré les problèmes de l'époque, le régime de Vichy a quand même apporté des bienfaits pour les Français.

Compulsory teacher-examiner questions:

1. *Jusqu'à quel point le régime de Vichy a-t-il réussi à améliorer la vie quotidienne, à votre avis ?*
2. *Le gouvernement de Vichy, qu'a-t-il fait pour aider la famille pendant l'Occupation ?*

S50025A

Pearson Edexcel Level 3 GCE

French

Advanced

Paper 3: Speaking

Instructions to the teacher-examiner

Sample assessment material for first teaching
September 2016

**Time: 21 to 23 minutes (total), which includes
5 minutes' preparation time**

Paper Reference

9FR0/03

You do not need any other materials.

Instructions

- Task 1 lasts approximately 6 to 7 minutes.
- You must open the examination by asking the candidate which of the statements (A or B) s/he has chosen.
- You must then ask the two compulsory questions relating to the statement that the candidate has chosen (A or B) as they are presented. Questions may be repeated but rephrasing is not allowed.
- Candidates must not read out whole, prepared sentences in answer to questions.
- You must then broaden the discussion to cover other aspects of the overall Theme.
- You should then proceed to task 2, (presentation and discussion on candidate's independent research project) following the guidelines as outlined in the 'General instructions to the teacher-examiner' document.

Turn over ►

S50025A

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PEARSON

STIMULUS FR12

Task 1

Thème: L'Occupation et la Résistance

La Résistance

Posez les **DEUX** questions qui correspondent à la déclaration (A ou B) choisie par l'élève, dans l'ordre indiqué.

A Les actes de sabotage des résistants français pendant la guerre ont été soutenus par la population.

Compulsory teacher-examiner questions:

1. *Est-ce que les actes de sabotage auraient réussi sans le soutien de la population à votre avis ?*
2. *Comment est-ce que les femmes ont aidé les saboteurs ?*

B Le succès de la Résistance a surtout dépendu de quelques personnages clés.

Compulsory teacher-examiner questions:

1. *Que pensez-vous de l'action menée par certains personnages clés ?*
2. *Comment les journaux clandestins ont-ils aidé la Résistance ?*

S50025A

GCE A Level French

Paper 3 mark scheme

For this paper, there are a number of levels-based mark schemes to be applied to each task.

General guidance on using levels-based mark schemes

Step 1 Decide on a band

- You should first of all consider the answer as a whole and then decide which descriptors most closely match the answer and place it in that band. The descriptors for each band indicate the different features that will be seen in the student's answer for that band.
- When assigning a level you should look at the overall quality of the answer and not focus disproportionately on small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different bands of the mark scheme you should use a 'best fit' approach for defining the level and then use the variability of the response to help decide the mark within the level, for example if the response is predominantly band 5–8 with a small amount of band 9–12 material, it would be placed in band 5–8 but be awarded a mark near the top of the band because of the band 9–12 content.

Step 2 Decide on a mark

- Once you have decided on a band you will then need to decide on a mark within the band.
- You will decide on the mark to award based on the quality of the answer; you will award a mark towards the top or bottom of that band depending on how students have evidenced each of the descriptor bullet points.
- You will modify the mark based on how securely the trait descriptors are met at that band.
- You will need to go back through the answer as you apply the mark scheme to clarify points and assure yourself that the band and the mark are appropriate.

Guidance on timing of the speaking assessment

The speaking assessment should last between 16 to 18 minutes. The timing of the assessment begins with the candidate's first utterance in relation to Task 1. Once the maximum stipulated assessment time has passed, the teacher-examiner must bring the assessment to a natural end, allowing the candidate to complete their last sentence.

You must **stop** marking at the end of the sentence once the maximum assessment time has passed, even if the recorded conversation has gone beyond the maximum time.

Task 1 – Discussion on a theme

Three mark grids are applied to task 1:

- knowledge and understanding of society and culture (AO4)
- accuracy and range of language (AO3)
- interaction (AO1).

The knowledge and understanding of society and culture mark grid assesses the students' ability to communicate information about and demonstrate appreciation of different aspects of culture and society related to the countries/communities where the language is spoken. They are also assessed on their ability to respond critically and analytically to different aspects of the culture and society by selecting relevant material, presenting and justifying points of view, developing arguments, drawing conclusions based on understanding and evaluating issues, themes and cultural and social contexts.

When deciding how to reward an answer, examiners should consult both this mark grid as well as the **AL speaking task 1: indicative content** at the end of the mark scheme, which is associated with each question. Indicative content contains points that students are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points, as long as students provide alternative responses that fulfil the requirements of the question.

Knowledge and understanding of society and culture (AO4)

Marks	Description
0	No rewardable material.
1–3	<ul style="list-style-type: none">• Occasionally relevant, straightforward ideas, mostly generalised, occasionally supported by information/examples/references; frequent loss of focus on the cultural and social context.• Occasional evidence of analysis; points of view are given with limited justification, arguments may be made but not developed, occasionally leading to straightforward conclusions that may be contradictory; mainly relies on description rather than analysis.
4–6	<ul style="list-style-type: none">• Relevant, straightforward ideas sometimes supported by information/examples/references; some loss of focus on the cultural and social context.• Some analysis of the cultural and social context is evident, with straightforward arguments and points of view which are sometimes developed and justified, sometimes drawing straightforward conclusions; relies on description rather than analysis in places.
7–9	<ul style="list-style-type: none">• Relevant, occasionally perceptive ideas frequently supported by pertinent information/examples/references; focus predominantly maintained on the cultural and social context.• Analysis of cultural and social context demonstrated by frequently developed and justified arguments and viewpoints, often drawing convincing conclusions.

Marks	Description
10–12	<ul style="list-style-type: none"> • Relevant, perceptive ideas consistently supported by pertinent information/examples/references; consistently focused on the cultural and social context. • Analysis of cultural and social context demonstrated by consistently developed and justified arguments and viewpoints, drawing convincing conclusions.

Additional guidance

Perceptive: demonstrates an in-depth understanding by making connections between ideas and information; goes beyond the standard, predictable response; shows insight/originality.

Ideas include thoughts, feelings, impressions, opinions.

Straightforward ideas, arguments, conclusions, are deemed to be those that give the standard, predictable response.

Task 1 – Discussion on a theme (continued)

Accuracy and range of language mark grid

This mark grid assesses students' ability to use a range of grammatical structures and vocabulary in order to produce articulate communication with a range of expression. It also assesses students' ability to apply grammar and syntax accurately and accuracy of pronunciation.

Accuracy and range of language (A03)

Marks	Description
0	No rewardable language.
1–3	<ul style="list-style-type: none">Limited variation in the use of grammatical structures and vocabulary, limited or repetitive use of complex and idiomatic language, occasional variation of expression; communication is sometimes restricted/stilted.Limited sequences of accurate language; often errors occur that hinder clarity of communication and occasionally prevent meaning being conveyed.Pronunciation and intonation are inconsistent, leading to occasional impairment in communication.
4–6	<ul style="list-style-type: none">Some variation in the use of grammatical structures and vocabulary, with use of some repetitive complex and idiomatic language, resulting in some variation of expression; some sequences of articulate communication.Accurate sequences of language, resulting in some coherent speech; sometimes errors occur that hinder clarity of communication.Pronunciation and intonation are intelligible though sometimes inaccurate.
7–9	<ul style="list-style-type: none">Frequent variation in use of grammatical structures and vocabulary, including examples of complex and idiomatic language, resulting in frequent variation of expression and frequent sequences of articulate communication.Accurate language throughout most of the conversation, resulting in generally coherent speech; errors occur but rarely hinder clarity of communication.Pronunciation and intonation are intelligible and mostly accurate.
10–12	<ul style="list-style-type: none">Consistent variation in use of grammatical structures and vocabulary, including different types of complex structures and idiomatic language, expressing ideas in a variety of ways, resulting in articulate communication.Accurate language throughout resulting in coherent speech that is immediately understandable; any errors do not hinder clarity of the communication.Pronunciation and intonation are accurate, intelligible and authentic sounding.

Additional guidance

Complex language is considered to include the following:

- conceptually challenging tenses such as the pluperfect, future perfect
- passive voice
- subjunctive mood
- use of relative pronouns
- using extended sentences to express abstract ideas/convey justified arguments that require a range of lexis and structures, for example conjunctions and pronouns
- using synonyms and a variety of expressions to say things in different ways
- all grammar and structures included in the grammar list that are specific to A Level.

Variation in use of grammatical structures and vocabulary: the traits in the mark grid differentiate between the variation of grammatical structures and vocabulary used by students. Examiners should judge in which mark band to place students and which mark to award, based on the effect that the variety of grammatical structures and vocabulary has on the quality of the communication; the wider the variety, the more articulate the communication will become, (see definition of *articulate* below).

Examples of a variety of grammatical structures and vocabulary are: a selection of different verbs, tenses, adjectives, vocabulary and complex language (see above for definition of complex language) for a variety of purposes such as to present and justify points of view, develop arguments, draw conclusions based on understanding and evaluating issues.

Articulate: articulate communication is fluent, effective and coherent as students control/manipulate the language to express with some ease what they want to say for a number of different purposes. If students are restricted by their language skills they may not be able to express themselves for all purposes, for example to develop arguments.

Errors: students are not expected to produce perfect, error-free speech in order to access the top band. The mark grid describes the frequency of errors and the impact that errors have on clarity.

Errors that **do not hinder clarity:**

- errors that do not affect meaning, for example gender, adjectival agreements
- infrequent errors that do not distract the listener from the content of what is being said.

Errors that **hinder clarity:**

- errors that make speech difficult to understand immediately (even if the meaning is eventually understood) or errors that force listeners to strain to understand what is meant, for example inappropriate tense formation, mismatch of subject and the possessive adjective
- frequent errors hinder clarity as they will distract the listener from the content of what is being said.

Errors that **prevent meaning being conveyed:**

- errors that mean the listener cannot understand the message
- errors that convey the wrong message
- errors that make it unclear who is doing the action, i.e. using the incorrect person or the verb
- mother-tongue interference.

NB: these are provided as examples only and do not constitute a finite list.

Task 1 – Discussion on a theme (continued)

Interaction mark grid

This mark grid assesses students' ability to interact with the examiner by giving relevant responses based on what they have heard, by initiating communication and eliciting points of view.

Interaction (A01)

Marks	Description
0	No rewardable material.
1–2	<ul style="list-style-type: none">• Interacts with occasional spontaneity to some questions and statements, but requires frequent prompting; occasionally able to sustain the conversation, using communication strategies if necessary; frequent hesitation.• Occasionally initiates communication but development often relies on the examiner's lead; may elicit points of view/check for understanding, though this may appear contrived.
3–4	<ul style="list-style-type: none">• Interacts spontaneously for extended sections of the conversation, responding mostly with assurance but needing occasional prompting; able to sustain most of the conversation, using communication strategies if necessary; occasional hesitation.• Initiates communication by frequently taking the lead to develop the conversation; elicits points of view/checks for understanding although occasionally at an inappropriate moment.
5–6	<ul style="list-style-type: none">• Interacts spontaneously throughout, responding with assurance to questions and statements; able to sustain conversation throughout, using communication strategies if necessary; minimal hesitation.• Initiates communication by consistently taking the lead to develop the conversation; elicits points of view/checks for understanding naturally and appropriately at different points in the conversation.

Additional guidance

Interacts spontaneously: responds to questions and statements that arise as a natural part of the conversation; gives a relevant, impromptu response based on what they have heard.

Communication strategies: strategies that aid communication and allow the conversation to be sustained, for example rephrasing, circumlocution, adjusting the message, asking for clarification/repetition, repair strategies such as self-correction; these strategies enable students to deliver the message when exact vocabulary or expressions are not known.

Elicit points of view/check for understanding: as part of the language of genuine discourse, students are required to engage the examiner in the conversation by asking for their points of view and checking that their own point of view has been understood. They are expected to do this throughout the oral assessment at appropriate points during the conversation. This constitutes questions such as:

- 'Seriez-vous d'accord avec moi?'
- 'N'est-il pas correct de penser que...?'
- 'Peut-on dire que...?'
- 'Que pensez-vous de...?'
- 'Est-ce que vous me comprenez?'

The constraints of the assessment mean that the teacher/examiner should contribute only brief opinions in response to these types of questions, in order to give students the maximum length of assessment time.

Task 2, Part 1 – Independent research presentation

One mark grid is applied to this part of the task:

- responding to written language in speech (AO2).

Responding to written language in speech mark grid

This grid is used to assess the student's two-minute presentation **only**, it is not applied to the discussion that follows the presentation. This mark grid assesses students' ability to understand and respond in speech to written language that is drawn from a variety of sources and to summarise information from written sources in speech. The written sources will be those that students read as part of their independent research and they must refer to at least two named written sources during their presentation.

For guidance on what might be included in an oral presentation and how it may be structured, see **Indicative content for task 2 part 1, independent research presentation** at the end of the mark scheme.

Responding to written language in speech (AO2)

Marks	Description
0	No rewardable material
1–3	<ul style="list-style-type: none">• Summary makes limited reference to named written sources, makes generalised comments rather than being focused on authors' main points/ideas.• Gives a personal response with limited justification, loses focus on the written sources, straying into general opinion. <p><i>Responses that refer to just one single written source can be awarded a maximum of 3 marks only.</i></p>
4–6	<ul style="list-style-type: none">• Summary refers to named written sources but lacks clarity or is uneven in its coverage of authors' main points/ideas.• Gives a mostly relevant personal response with occasional justification, some loss of focus on the written sources.
7–9	<ul style="list-style-type: none">• Presents a mostly clear summary of named written sources, generally clear outline of authors' main points/ideas.• Gives a relevant personal response to the written sources supported with some justification.
10–12	<ul style="list-style-type: none">• Presents a clear summary of named written sources, giving a clear outline of authors' main points/ideas.• Gives a convincing personal response to the written sources supported with clear justification.

Additional guidance

Personal response: this is considered to be giving justified opinions, demonstrating engagement with the written sources by making focused comments, giving a reaction to/expressing feelings and thoughts about the written sources.

Task 2, Part 2 – Discussion on independent research

Three mark grids are applied to this part of the task:

- knowledge and understanding of society and culture (AO4)
- accuracy and range of language (AO3)
- interaction (AO1).

The knowledge and understanding of society and culture mark grid assesses students' ability to communicate information about and demonstrate appreciation of different aspects of culture and society related to the countries/communities where the language is spoken. They are also assessed on their ability to respond critically and analytically to different aspects of the culture and society by selecting relevant material, presenting and justifying points of view, developing arguments, drawing conclusions based on understanding and evaluating issues.

Knowledge and understanding of society and culture (AO4)

Marks	Description
0	No rewardable material
1–3	<ul style="list-style-type: none"> • Occasionally relevant, straightforward ideas, mostly generalised, occasionally supported by information/examples/references; frequent loss of focus on the cultural and social context. • Occasional evidence of analysis; points of view are given with limited justification, arguments may be made but not developed, occasionally, leading to straightforward conclusions which may be contradictory; mainly relies on description rather than analysis.
4–6	<ul style="list-style-type: none"> • Relevant, straightforward ideas sometimes supported by information/examples/references; some loss of focus on the cultural and social context, • Some analysis of the cultural and social context is evident, with straightforward arguments and points of view that are sometimes developed and justified, sometimes drawing straightforward conclusions; relies on description rather than analysis in places.
7–9	<ul style="list-style-type: none"> • Relevant, occasionally perceptive ideas frequently supported by pertinent information/examples/references; focus predominantly maintained on the cultural and social context. • Analysis of cultural and social context demonstrated by frequently developed and justified arguments and viewpoints, often drawing convincing conclusions.
10–12	<ul style="list-style-type: none"> • Relevant, perceptive ideas consistently supported by pertinent information/examples/references; consistently focussed on the cultural and social context. • Analysis of cultural and social context demonstrated by consistently developed and justified arguments and viewpoints, drawing convincing conclusions.

Additional guidance

Perceptive: demonstrates an in depth understanding by making connections between ideas and information; goes beyond the standard, predictable response; shows insight/originality.

Ideas include thoughts, feelings, impressions, opinions.

Straightforward ideas, conclusions, arguments are deemed to be those that give the standard, predictable response.

Task 2, Part 2 – Discussion on independent research (continued)

Accuracy and range of language mark grid

This mark grid assesses students' ability to use a range of grammatical structures and vocabulary in order to produce articulate communication with a range of expression. It also assesses students' ability to apply grammar and syntax accurately and accuracy of pronunciation.

Accuracy and range of language (A03)

Marks	Description
0	No rewardable language
1–3	<ul style="list-style-type: none">Limited variation in the use of grammatical structures and vocabulary, limited or repetitive use of complex and idiomatic language, occasional variation of expression; communication is sometimes restricted/stilted.Limited sequences of accurate language; often errors occur that hinder clarity of communication and occasionally prevent meaning being conveyed.Pronunciation and intonation are inconsistent, leading to occasional impairment in communication.
4–6	<ul style="list-style-type: none">Some variation in the use of grammatical structures and vocabulary, with use of some repetitive complex and idiomatic language, resulting in some variation of expression; some sequences of articulate communication.Accurate sequences of language, resulting in some coherent speech; sometimes errors occur that hinder clarity of communication.Pronunciation and intonation are intelligible though sometimes inaccurate.
7–9	<ul style="list-style-type: none">Frequent variation in use of grammatical structures and vocabulary, including examples of complex and idiomatic language, resulting in frequent variation of expression and frequent sequences of articulate communication.Accurate language throughout most of the conversation, resulting in generally coherent speech; errors occur but rarely hinder clarity of communication.Pronunciation and intonation are intelligible and mostly accurate.
10–12	<ul style="list-style-type: none">Consistent variation in use of grammatical structures and vocabulary, including different types of complex structures and idiomatic language, expressing ideas in a variety of ways, resulting in articulate communication.Accurate language throughout resulting in coherent speech that is immediately understandable; any errors do not hinder clarity of the communication.Pronunciation and intonation are accurate, intelligible and authentic-sounding.

Additional guidance

Complex language is considered to include the following:

- conceptually challenging tenses such as the pluperfect, future perfect
- passive voice
- subjunctive mood
- use of relative pronouns
- using extended sentences to express abstract ideas/convey justified arguments that require a range of lexis and structures, for example conjunctions and pronouns
- using synonyms and a variety of expressions to say things in different ways
- all grammar and structures included in the grammar list that are specific to A Level.

Variation in use of grammatical structures/varied use of vocabulary: the traits in the mark grid differentiate between the variation of grammatical structures and vocabulary used by students. Examiners should judge in which mark band to place students and which mark to award, based on the effect that the variety of grammatical structures and vocabulary has on the quality of the communication; the wider the variety, the more articulate the communication will become, (see definition of *articulate* below).

Examples of a variety of grammatical structures and vocabulary are: a selection of different verbs, tenses, adjectives, vocabulary and complex language (see definition above) for a variety of purposes such as to present and justify points of view, develop arguments, draw conclusions based on understanding and evaluating issues.

Articulate: articulate communication is fluent, effective and coherent as students control/manipulate the language to express with some ease what they want to say for a number of different purposes. If students are restricted to what they can say, they may not be able to express themselves for all purposes, for example to develop arguments.

Errors: students are not expected to produce perfect, error-free speech in order to access the top band. The mark grid describes the frequency of errors and the impact that errors have on clarity.

Errors that **do not hinder clarity:**

- errors that do not affect meaning, for example gender, adjectival agreements
- infrequent errors that do not distract the listener from the content of what is being said.

Errors that **hinder clarity:**

- errors that make speech difficult to understand immediately (even if the meaning is eventually understood) or errors that force listeners to strain to understand what is meant, for example inappropriate tense formation, mismatch of subject and the possessive adjective
- frequent errors hinder clarity as they will distract the listener from the content of what is being said.

Errors that **prevent meaning being conveyed:**

- errors that mean the listener cannot understand the message
- errors that convey the wrong message
- errors that make it unclear who is doing the action, i.e. using the incorrect person or the verb
- mother-tongue interference.

NB: these are provided as examples only and do not constitute a finite list.

Task 2, Part 2 – Discussion on independent research (continued)

Interaction mark grid

This mark grid assesses students' ability to interact with the examiner by giving relevant responses based on what they have heard, by initiating communication and eliciting points of view.

Interaction (AO1)

Marks	Description
0	No rewardable material.
1–2	<ul style="list-style-type: none">• Interacts with occasional spontaneity to some questions and statements, but requires frequent prompting; occasionally able to sustain the conversation, using communication strategies if necessary; frequent hesitation.• Occasionally initiates communication but development often relies on the examiner's lead; may elicit points of view/check for understanding, though this may appear contrived.
3–4	<ul style="list-style-type: none">• Interacts spontaneously for extended sections of the conversation, responding mostly with assurance but needing occasional prompting; able to sustain most of the conversation, using communication strategies if necessary; occasional hesitation.• Initiates communication by frequently taking the lead to develop the conversation; elicits points of view/checks for understanding although occasionally at an inappropriate moment.
5–6	<ul style="list-style-type: none">• Interacts spontaneously throughout, responding with assurance to questions and statements; able to sustain conversation throughout, using communication strategies if necessary; minimal hesitation.• Initiates communication by consistently taking the lead to develop the conversation; elicits points of view/checks for understanding naturally and appropriately at different points in the conversation.

Additional guidance

Interacts spontaneously: responds to questions and statements that arise as a natural part of the conversation; gives a relevant, impromptu response based on what they have heard.

Communication strategies: strategies that aid communication and allow the conversation to be sustained, for example rephrasing, circumlocution, adjusting the message, asking for clarification/repetition, repair strategies such as self-correction; these strategies enable students to deliver the message when exact vocabulary or expressions are not known.

Elicit points of view/check for understanding: as part of the language of genuine discourse, students are required to engage the examiner in the conversation by asking for their points of view and checking that their own point of view has been understood. They are expected to do this throughout the oral assessment at appropriate points during the conversation. This constitutes questions such as:

- 'Seriez-vous d'accord avec moi?'
- 'N'est-il pas correct de penser que...?'
- 'Peut-on dire que...?'
- 'Que pensez-vous de...?'

- *'Est-ce que vous me comprenez?'*

The constraints of the assessment mean that the teacher/examiner should contribute only brief opinions in response to these types of questions, in order to give students the maximum length of assessment time.

Speaking task 1 – Indicative content

Indicative content is not exhaustive. Students should be rewarded for any valid response and may draw on a range of relevant ideas or opinions.

Task 1 Stimulus FR1

Statement	Indicative content
A	<ul style="list-style-type: none">• There has been a more relaxed way of seeing couple relationships for a number of years e.g. the PACS (1999) has allowed homosexual couples to legalise their relationship.• Young people in particular took part in demonstrations in support of legalisation of gay marriage.• Gay marriage has been legal in France since 2013 in spite of opposition from e.g. the Roman Catholic Church.• The introduction of the right to homosexual marriage was supported by a range of people in society, e.g. left wing politicians such as President Hollande.
B	<ul style="list-style-type: none">• There were demonstrations against legalisation, e.g. led by the Church, including families and young people.• Some political factions are calling for repeal of the law, e.g. right wing parties.• There are a large number of Muslims in France who do not agree with gay marriage and this group forms a significant voice.• Homophobia still exists among the younger generation as well as among more traditional older people, e.g. reports of homophobic bullying in the press.

Task 1 Stimulus FR2

Statement	Indicative content
A	<ul style="list-style-type: none">• The school day in France is too long, e.g. in secondary schools, it can start at 8am and finish at 5pm.• Some pupils start school at a young age, e.g. maternelle can start at age two.• School is compulsory on Saturday mornings.• Parents are showing their concern for their children's well-being as a result of their very demanding school routine.
B	<ul style="list-style-type: none">• The holidays are long, giving children time to relax and pursue other interests, e.g. half term holidays always last two weeks.• The school week is sometimes only 4.5 days, e.g. Wednesday half or full day.• The French education system is now placing more importance on the development of the whole child, e.g. a recent law requires primary schools to provide extracurricular activities.• Some local councils in France fund clubs which prioritise activities on Wednesday afternoons.

Task 1 Stimulus FR3

Statement	Indicative content
A	<ul style="list-style-type: none">• The introduction of the 35 hour week has benefitted society, e.g. more jobs have been created.• Job creation has a positive impact on the economy, e.g. increased buying power.• The work-life balance has improved, e.g. French workers have more free time to spend time with their family.• Many workers are happier at work and therefore more efficient and productive.
B	<ul style="list-style-type: none">• The right to strike is important for French workers, e.g. frequent strikes and marches keep workers' rights in the public eye.• Many labour laws promote equal rights, e.g. right of women to return to work after maternity leave.• Working hours are protected, e.g. by the reduction of the working week (RTT).• The unions, e.g. CGT, CFDT and FO, are powerful because they advocate on behalf of all workers, union members or not.

Task 1 Stimulus FR4

Statement	Indicative content
A	<ul style="list-style-type: none">• There is a long tradition of chanteurs engagés whose songs include a strong political message, e.g. Renaud, Têtes Raides, Bénabar.• Musicians in each Francophone countries have developed their own musical styles, e.g. Amadou et Mariam, Fatou.• Songs in the French language hold their place in Francophone countries, e.g. la loi Toubon protects airtime for French-language songs.• There is a strong French urban music scene which reflects some aspects of French society.
B	<ul style="list-style-type: none">• Many kinds of music are accessible via the internet.• The music deals with real life issues affecting people from many cultures who may live in hardship, e.g. in the banlieues in France.• Young people are open to new styles, e.g. Slam, la musique Rai.• Francophone musicians increasingly use a mixture of local dialect and other languages in their songs, reflecting their diverse origins, e.g. Yael Naim.

Task 1 Stimulus FR5

Statement	Indicative content
A	<ul style="list-style-type: none">• The freedom of speech is very important throughout the French speaking world as it is a reflection of democratic values, e.g. legacy of the French revolution• There is total freedom for the satirical press, e.g. Le Canard Enchaîné; Charlie Hebdo.• The written press is still popular and supplemented by TV debate and magazine programmes on political issues.• It is easier to exercise the right of freedom of speech in France than in some other francophone countries, e.g. in Mali journalists were kidnapped during the period of unrest in 2012-13 and still suffer some censorship; fearful and dangerous situation.
B	<ul style="list-style-type: none">• In France, the private life of politicians is not criticised traditionally, e.g. François Hollande retained his presidency despite the highly publicised revelatory book by his ex-mistress.• Some French-speaking countries are less democratic, and it is unsafe to criticise public figures, e.g. in Tunisia it was brave to revolt during the Arab Spring.• Certain forms of media are controlled more than others, e.g. state-run media rather than the internet.• At times of crisis, people rely on accurate reporting of events, rather than unsubstantiated gossip e.g. the kidnapping of schoolgirls in Mali by Boko Haram.

Task 1 Stimulus FR6

Statement	Indicative content
A	<ul style="list-style-type: none">• In many French-speaking countries, young people travel more, e.g. for work, and so have less contact with their roots, whereas the local community keeps traditions alive.• Some young people are not aware of the original meaning behind festivals related to rural life, e.g. celebrating les vendanges.• Young people have less contact with previous generations and therefore old traditions are not passed on.• Shifting social attitudes lead to changes in traditions, e.g. fewer young people have a religious marriage ceremony.
B	<ul style="list-style-type: none">• Local customs preserve regional identity, e.g. Heiva festival in Tahiti• Local traditions bring communities together, e.g. Carnaval de Nice• Local traditions attract tourism.• Local traditions are preserved through cultural events, e.g. Festival Interceltique.

Task 1 Stimulus FR7

Statement	Indicative content
A	<ul style="list-style-type: none">• The greater diversity of languages and lifestyles brings positive change to daily life in many French cities, e.g. Lyon, Marseille.• French culture benefits from greater diversity e.g. a variety of music now heard in France comes from Senegal, Mali.• Restaurants and shops are making cuisine and goods from the wider world accessible and popular, e.g. Vietnamese, North African.• The influence of other cultures is seen on traditional industries such as fashion.
B	<ul style="list-style-type: none">• Immigrants have brought many benefits to the French economy, e.g. by setting up businesses thus creating jobs.• Immigrant workers and entrepreneurs contribute through the tax system.• It is often immigrant workers who undertake vital jobs.• Immigrants bring expertise to fill skills gaps, e.g. doctors, teachers.

Task 1 Stimulus FR8

Statement	Indicative content
A	<ul style="list-style-type: none">• An increasing number of large towns and cities have areas that are dominated by immigrant populations, e.g. la Cité des Minguettes in Lyon.• In a secular society, the banning of religious symbols affects many immigrants, e.g. Muslims and the headscarf, and the recent debate on pork in school meals.• Right-wing parties make immigrants feel excluded, e.g. Le Front National.• Many immigrants undertake menial jobs, and their backgrounds are not appreciated.
B	<ul style="list-style-type: none">• Immigrants are given the opportunity to learn French, e.g. children at school and adults in community classes.• There is a move to include choice in school menus to cater for different religious laws.• A certain number of immigrants have risen to prominence in business and government, e.g. Najat Balkacem.• Immigrants feel part of French society as France celebrates cultural diversity, e.g. through TV, radio programmes, and events.

Task 1 Stimulus FR9

Statement	Indicative content
A	<ul style="list-style-type: none">• The Front National (FN) holds some seats in local government but few nationally.• The FN offers something new to the French people, only because they are disappointed with recent government policy, e.g. on immigration.• The leaders of the party have been discredited, e.g. false declaration of wealth, and there is frequent in-fighting within the party.• The FN has only a narrow manifesto based on withdrawal from Europe.
B	<ul style="list-style-type: none">• Marine Le Pen says aloud what lots of French people are thinking• Disillusioned by promises not kept by recent governments.• Front National promises an end to recession/insecurity/immigration.• But freedom of the individual will disappear.

Task 1 Stimulus FR10

Statement	Indicative content
A	<ul style="list-style-type: none">• People were afraid and conditions were difficult with hunger and shortages, so people were tempted to collaborate.• People were prepared to betray France for the many benefits of collaboration e.g. cigarettes, food and privileges.• Some French people betrayed France for ideological reasons: they believed Nazi propaganda and wanted to fight against the Bolsheviks.• Collaborators were exposed as traitors by the Resistance and others. They were treated very badly e.g. shootings during the occupation; tar and feathering after the war.
B	<ul style="list-style-type: none">• Resistance would be punished, e.g. by violence.• Many French people put the physical and financial safety of their families first. They therefore accepted work serving occupiers in different capacities e.g. in bars, hotels, public buildings.• There was a forceful takeover of homes and public buildings by the occupiers and the curfew was rigorously enforced.• The French authorities and police forces had to cooperate with the Germans according to the conditions set in the armistice.

Task 1 Stimulus FR11

Statement	Indicative content
A	<ul style="list-style-type: none"> • The regime accepted the division of France into zones in return for jurisdiction over one area. It helped police the crossing of the demarcation line • To support the war effort Germany needed labour, e.g. the Vichy government, through the STO, agreed to send able-bodied young people to work in Germany. The deal, which was never entirely honoured, was to secure the release of prisoners in return. • Pétain’s regime was largely anti-semitic and pursued the Jews through organised mass round-ups and supported deportations • The Milice, created in 1943, pursued enemies of the Nazis, e.g. resistance fighters, Jews and other minorities, with great vigour. Members of this body were often more vicious and unrelenting even than the Gestapo.
B	<ul style="list-style-type: none"> • The importance of the family was underlined, e.g. the regime’s new motto was : Travail, Famille, Patrie. • Rationing was introduced in an attempt to bring a fair distribution of the limited supplies available. The black market was made illegal to try to ensure that the better off did not have an unfair advantage • The regime encouraged ingenuity, e.g. le système D helped to make maximum use of limited resources. • The government at least brought stability, which allowed people to resume their lives after the trauma of defeat.

Task 1 Stimulus FR12

Statement	Indicative content
A	<ul style="list-style-type: none">• Local people made many small but significant contributions – e.g. delivering messages, providing cover, distraction.• Equipment was often concealed.• Women provided clothing for e.g. airmen parachuted in, acted as guides.• People with local knowledge planned escape routes or safe houses.
B	<ul style="list-style-type: none">• The importance of De Gaulle’s actions e.g. calling for resistance from overseas• Jean Moulin united movement in France• The role of underground newspapers published by e.g. the Socialist Party, Emmanuel D’Astier• Groups led by people with local knowledge – many women organised border crossings, acted as spies.

Speak task 2 part 1, independent research presentation – Indicative content

The example below is presented in written form in order to demonstrate what a student might include in their presentation and how it may be structured. The *Comment* column demonstrates how the presentation meets the requirements of the assessment criteria in the mark grid *Responding to written language in speech*.

Independent research question or statement: Les accords signés à la conférence sur le climat à Paris, la COP21, ne va pas pas assez loin pour répondre aux menaces posées par le changement climatique.

Student presentation (up to 2 minutes)	Comment
Je vais parler de la COP21, la vingt-et-unième conférence internationale sur le climat qui a eu lieu à Paris. Je vais parler de deux articles; 'Sauver la planète, protéger l'humanité, d'un site Web qui s'appelle 'gouvernement.fr' et un article de Simon Roger du journal, 'Le Monde,' qui s'intitule 'La COP 21: un succès à confirmer'.	Opening statement indicating topic and names of the two written sources to be summarised in the presentation.
Le premier document souligne les risques que la planète et l'humanité courent si on n'agit pas pour contrôler le changement climatique et réduire ses effets. Il insiste sur l'importance de l'accord historique de la COP21 et montre les contributions des différents agents principaux.	Summary of the first written source.
Le titre du second article annonce un certain scepticisme en ce qui concerne un succès à long terme de ces accords. L'article de Roger souligne que les accords de la COP21 représentent une victoire importante mais qu'il reste encore beaucoup à faire.	Summary of the second written source.
J'ai beaucoup apprécié le premier article parce qu'il met l'emphase sur l'importance du rôle de la France et à mon avis la protection de la planète est loin d'être la priorité dans trop de pays. L'article du Monde est moins optimiste. Il dit qu'il est possible que les recommandations ne soient pas respectées et je comprends le point de vue de Roger. Avec tant d'autres accords, les pays reviennent sur leurs promesses.	Provides a personal reaction to the findings of the two written sources.

Other examples of possible questions/ statements for the Independent Research Project are:

- La réaction de la société française envers la montée de l'extrême droite.
- Un portrait de Marechal Pétain: est-il vrai de dire qu'il était un traître ?

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