

A-LEVEL FRENCH

Unit 3 Listening, Reading and Writing
Mark scheme

2650
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Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts: alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

Further copies of this Mark Scheme are available from aqa.org.uk

Unit 3

The assessment objectives will be allocated in the following way.

		% of A Level	Marks
AO1	Response to spoken language	8	25
AO2	Response to written language	18	60
AO3	Knowledge of grammar	8	25
	TOTAL	34	110

The marks will be allocated in the following way.

	AO1	AO2	AO3
Listening Section	25		
Reading Section (includes transfer of meaning from and into the target language)		35	10
Writing Section		25	15

Section A: Listening, Reading and Writing

General Principles

- In multiple choice questions where students must choose one letter or number, they should automatically get no mark awarded if they give more than one. If the rubric instructs them to write one letter or number in the box and they do so, but write a second letter or number outside the box too, then the answer in the box should be considered.
- Where a student repeats the same error within a question, no further penalty should be imposed in awarding the mark, and nfp (= no further penalty) should be written beside the error to indicate this.
- Errors of accent are not penalised unless they are grammatical.
- **Rubric should be written in the margin if the answer is written in the wrong language and 0 should be awarded (unless numbers or place names are involved).**

Q	Accept	Mark
1 (a)	D	1

Q	Accept	Mark
1 (b)	F	1

Q	Accept	Mark
1 (c)	H	1

Q	Accept	Mark
1 (d)	K	1

Q	Accept	Mark
1 (e)	A	1

Q	Accept	Mark
1 (f)	C	1

Q	Accept	Mark
2 (a)	D	1

Q	Accept	Mark
2 (b)	B	1

Q	Accept	Mark
2 (c)	B	1

Q	Accept	Mark
2 (d)	A	1

Q	Accept	Mark
2 (e)	B	1

Q	Accept	Mark
2 (f)	A	1

Q	Accept	Mark	Notes
3 (a)	M	1	Accept Mohammed

Q	Accept	Mark	Notes
3 (b)	M	1	Accept Mohammed

Q	Accept	Mark	Notes
3 (c)	I	1	Accept Ibrahim

Q	Accept	Mark	Notes
3 (d)	S	1	Accept Sara

Q	Accept	Mark	Notes
3 (e)	I	1	Accept Ibrahim

Q	Accept	Mark	Notes
3 (f)	S	1	Accept Sara

Q	Accept	Marks	Notes
3 (g)	M	1	Accept Mohammed

Q	Accept	Mark	Notes
4	B D E F K M	6	Accept letters in any order

Q	Accept	Mark	Notes
5 (a)	F	1	Accept X

Q	Accept	Mark	Notes
5 (b)	ND	1	Accept N, PM or ?
Q	Accept	Mark	Notes
5 (c)	V	1	Accept T or √

Q	Accept	Mark	Notes
5 (d)	ND	1	Accept N, PM or ?

Q	Accept	Marks	Notes
5 (e)	F	1	Accept X

Q	Accept	Mark	Notes
5 (f)	V	1	Accept T or √

Q	Accept	Mark	Notes
5 (g)	F	1	Accept X

Q	Accept	Mark	Notes
5 (h)	V	1	Accept T or √

Q	Accept	Mark	Notes
5 (i)	F	1	Accept X

Q	Accept	Mark	Notes
5 (j)	F	1	Accept X

Q	Accept	Mark	Notes
6 (a) (i)	(le/du) littoral	1	Accept miscopying provided that it is clear that the correct word has been chosen. Accept with or without article. Accept incorrect article. Reject le long du littoral Reject (le) littoral français

Q	Accept	Mark	Notes
6 (a) (ii)	(grands) vainqueurs	1	Accept miscopying provided that it is clear that the correct word has been chosen

Q	Accept	Mark	Notes
6 (a) (iii)	(les) mains vides	1	Accept miscopying provided that it is clear that the correct words have been chosen

Q	Accept	Mark	Notes
6 (a) (iv)	Du coup	1	Accept miscopying provided that it is clear that the correct words have been chosen. Reject coup (tc)

Q	Accept	Mark	Notes
6 (a) (v)	l'objectif	1	Accept miscopying provided that it is clear that the correct word has been chosen. Accept without article.

Qu	Accept	Marks	Notes
6 (b)	DEG	3	Accept letters in any order

Q	Accept	Mark	Notes
7 (a)	K	1	Accept sécheresse

Q	Accept	Mark	Notes
7 (b)	E	1	Accept dilemme

Q	Accept	Mark	Notes
7 (c)	D	1	Accept développement

Q	Accept	Mark	Notes
7 (d)	B	1	Accept bétail

Q	Accept	Mark	Notes
7 (e)	A	1	Accept aide

Q	Accept	Mark	Notes
7 (f)	H	1	Accept producteur

Q	Accept	Mark	Notes
7 (g)	F	1	Accept distinction

Q		Accept	Reject/Notes
1 mark for each box. Award the mark if the sense of the French is expressed in acceptable English. The working total of 20 should be divided by 2 to give a maximum mark of 10. Round up any half-mark at the end. Reject alternative answers, even if one is in brackets, unless both are correct.			
8	1	Ils sont des milliers	There are thousands (of people)/ Thousands (of people) are Reject they are the thousands. Thousands of illegal immigrants live in Europe = 2
	2	à vivre en Europe sans papiers.	living in Europe without papers/documents/authorisation/visas/illegally. Reject to live
	3	Ils arrivent des quatre coins du monde,	They come/arrive from (the/all) four corners of/ all over/every part of the world/ earth/ planet/globe
	4	tous à la recherche	all looking for/ seeking/ searching for/in search of/for/to search for/to find/on the look-out for NB all may be included in box 3 (they all come)
	5	d'une meilleure vie.	a better life
	6	Chaouki vient d'arriver de Tunisie.	Chaouki has just arrived/come from Tunisia. Insist on has just
	7	Une des priorités de chaque clandestin	A priority/ One of the priorities for/ of each/every illegal/clandestine (immigrant) Reject immigrant t.c. Reject from each Reject an illegal
	8	est de trouver du travail au noir	is to find work in the black economy/ illegal/ cash in hand/moonlighting/unregistered work/to moonlight Reject black market Reject under the radar and undercover
	9	pour subvenir à ses besoins.	to support himself/themselves meet/fund/provide for/cater for/to his/their needs/earn a living/pay his/their way. Reject satisfy/subsidise /cope with/fufill Reject one's/your needs Reject support his needs
	10	Une tâche	A task/ job

11	qui ne s'avère pas simple	which does not prove/ turn out (to be/ easy/simple /straightforward is not achieved/carried out easily	Reject is not/ never simple Reject does not appear/never appears simple Reject has not proved
12	car rares sont les employeurs	for/ as/ because/since/due to the fact that there are not many/ few employers/bosses rare are (the/those) employers/bosses it is rare/it is a rarity for employers/ rarely do employers	
13	qui osent employer un sans-papiers.	who/that (will/would) dare to employ/take on an illegal (im)migrant/illegal (im)migrants	Reject which NB possible nfp from box 2 Reject are prepared/willing to
14	Toutefois,	However/ Nevertheless/ Nonetheless/ Even so/All the same	
15	Chaouki est parvenu à	Chaouki (has) managed to/succeeded in/been able to	
16	se faire embaucher dans un restaurant.	find/get a job/work/ get (himself) taken on/hired/employed/find employment/ be employed/get work in a restaurant.	Reject to work t.c.
17	Pourtant	However/ Nevertheless/ Nonetheless/ Even so/(And) yet/ Although,	Accept never the less/none the less
18	chaque fois qu'il s'y rend,	every/each time (that) / whenever he goes/gets/makes his way (there),	Reject returns Reject makes it there Reject goes back there
19	il va avec une peur au ventre :	he goes with (a/one) fear in his stomach/inside/gut/belly with a nagging/ sickening/ deep/ inner fear:	Reject real/great fear
20	se faire arrêter.	(of) being/ getting (himself)/(that) he will be arrested/arrest.	Reject to be arrested/ to be stopped

Q		Accept	Reject/Notes
9	For each box award the mark if there are no errors other than accents which do not change the meaning of the word. Reject paraphrases. The working total of 20 should be divided by 2 to give a maximum mark of 10. Round up any half-mark. Reject alternative answers, even if one is in brackets, unless both are correct.		
9 (a)			
1	What is	Quel(le) est/ C'est quoi	Check for correct agreement Reject Qu'est-ce que/qui Accept qu'est-ce que c'est que
2	the best way	la meilleure manière/ façon/ le meilleur moyen	Accept la meilleure solution pour
3	to help the poor	d'aider le(s) pauvre(s)/ démunis(s)/ défavorisé(s)	Reject des pauvres Reject pour aider except after la meilleure solution
4	in this country?	dans ce pays(-ci/là)?	Reject le pays
9 (b)			
1	Young people especially	Les jeunes (gens/ personnes) surtout/ en particulier/ particulièrement/ spécialement/ notamment	Accept Ce sont surtout les jeunes qui or Accept Surtout at start of sentence
2	are vulnerable	sont vulnérables/à risque/susceptibles	Accept particulièrement etc before vulnérables Reject en risque Reject sensibles
3	because of the high	à cause/en raison du ...haut/ élevé	Accept grâce à Accept grand Accept d'un/des taux with correct agreement
4	unemployment rate.	taux de/du chômage.	
9 (c)			
1	It is essential	Il est/ c'est essentiel/ indispensable/ primordial/absolument nécessaire/ il faut absolument	Reject nécessaire t.c. Reject il faut t.c.
2	that they have	qu'ils aient/ disposent d'/de	
3	enough money	assez/suffisamment d'argent/ de moyens/l'argent suffisant/les moyens suffisants	Reject monnaie Reject de l'argent
4	to live.	pour vivre / subsister / exister..	Reject à vivre Reject habiter

9 (d)			
1	The government	Le gouvernement	
2	could help	pourrait aider	NB Possible nfp from 9 (a)(3)
3	by creating	en créant/ fournissant/ offrant/produisant/faisant	
4	more jobs.	plus/davantage d'emploi(s)/de travail/d'embauche(s)/postes/ de(s) nouveaux emplois etc	Accept boulots/jobs Reject travails/travaux/ métiers
9 (e)			
1	We must listen to them	Nous devons/ On doit les écouter/ Il (nous) faut les écouter/que nous les écoutions/ qu'on les écoute	Reject conditional
2	and give them	et leur donner/ et (que nous) leur donnions/ (qu'on) leur donne/	
3	the hope	l'espoir/l'espérance	
4	they need.	dont/duquel/ de laquelle ils ont besoin/qu'il leur faut/(qui leur est) nécessaire. qu'ils ont besoin d'avoir	Possible nfp from 9(c)(i)

SECTION B: WRITING

Marking Guidance

1. The range of topics and areas for study is inevitably very wide, but all essays are assessed according to the same criteria. If the question requires, for example, an analysis of the main themes of a work, this will be the student's view of what the main themes are, provided he/she justifies his/her choice. If there are clearly significant errors of fact, these cannot be ignored, but fact should not be confused with interpretation.
2. The mark scheme refers to *understanding and knowledge of the task*. 'The task' is to answer the specific question set.

'Understanding of the task' is the way in which the answer addresses the question, e.g. range, depth, covering all parts of the question and relevance to the question. 'Knowledge of the task' is the amount and range of detail used to answer the question set. It is not so much the actual knowledge as the way this knowledge is used and evaluated that is being assessed. Hence the Content mark is determined by how well the student has answered the specific question set.

3. When assessing an essay for Content, a "top down" approach should be adopted by deciding whether the essay matches the criteria for the top band. If not, move down to the second band and so on. If an essay fully matches all the criteria for the top band, it should be given maximum marks. Such an essay will fully answer all parts of the set question. It will be fully relevant, contain a good deal of evidence and very clear evaluation.
4. If the essay is not worthy of a mark in the top band, move down the bands until the criteria are the best match for that essay. In these bands, in the event that an essay matches exactly the criteria for the band, it should be given the middle mark in that band. Otherwise, the mark should be adjusted up or down according to whether it is nearer the criteria for the band above or the band below. If an essay appears to be on the boundary between two bands and it is difficult to decide between the two, place the essay at the bottom of the higher band rather than the top of the lower band as this will allow access to the higher marks for Quality of Language.
5. The degree of personal reaction required for any given band will vary to some extent according to the precise question set, and it is accepted that in some topics, particularly the study of a region, the reaction is effectively bound up with the evaluation, whereas if the question asks for the student's opinion of an author or artist, more obvious personal reaction is clearly required. Students do not constantly have to say "I think that..." to be giving personal reaction. For example, adjectives such as "effective" or "extraordinary" are expressing opinions.
6. Evidence can take different forms. The student must show knowledge of the topic, but in the case of a literary topic, for example, this does not have to be accomplished via quotations; precise reference to specific episodes may fulfil this requirement. Furthermore, a quotation may explain or justify a point, but on its own it does not make a point; the student must be explicit.

7. Remember that in awarding the Quality of Language marks, these may not come from a higher band than the Content mark. Thus if the Content is judged “Sufficient” (11–15) then the maximum mark for each of the three Quality of Language marks is 3. However, it should be noted that this is the **maximum** mark available; the mark will be lower if the essay does not meet the criteria for 3 marks.
8. There is a minimum number of 250 words specified on the paper. There is no automatic penalty for writing less than the minimum: this will be self-penalising. Students can have access to the top mark bands by writing the minimum number of words, however, not all students will be able to meet the requirements of the top mark bands in an essay of 250 words. A well-structured and well-planned essay of 250 words with a wide range of vocabulary/range of structures will be eligible for the highest marks. It is the quality of the response and **not** the number of words which is important. There is no maximum number of words and all work is marked.

Section B: Writing (Annotation of Scripts)

The following conventions will be used by examiners marking scripts when assessing **Content**.

✓	Point made
NR	Irrelevant material
rep	Repeated point
?	Lack of clarity

This item will be expert marked.

Guidance on individual essays

- 10(a) This should be a fairly straightforward essay to assess. If only one industry is discussed then the Content mark will be at best in the “Limited” band, but students who choose to analyse more than two industries will not automatically be awarded higher marks – an in-depth analysis of two industries will allow access to maximum marks. The second part of the question may be dealt with as each industry in turn is analysed or it may be left to the end, but it must be discussed at reasonable length for marks in the top two bands for Content to be awarded.
- 10(b) There are a number of possible approaches to this question but the analysis of the attractions of the region must include a discussion as to whether they are more appealing to older or younger people. An essay placed in the top band for Content may well include an analysis of the factors which will attract permanent residents as well as visitors.
- 11(a) Another fairly straightforward question to assess. Although the first part of the question asks for an analysis of the influence of the chosen figure on the period itself, the second part is open to the interpretation of a longer-term impact. Therefore, essays which discuss such an impact as well as those in which analysis is limited just to the actual period should both have access to maximum marks. However, the second part of the question must be answered at reasonable length for a mark in the top two bands for Content to be awarded.
- 11(b) Students are free to agree or disagree with this statement and the question may be answered with reference to just one event, provided that the analysis is sufficiently detailed. Equally, students may choose to analyse the impact of more than one event before concluding whether the statement is true or not. Both approaches are equally valid.
- 12(a) A reminder that if a short-story writer is chosen, at least three stories must be analysed for a mark in the top two bands for Content to be awarded, although it is permissible for the analysis to be focused primarily on one story. The analysis may include aspects of characterisation, technique or theme, and it would also be valid for a student to analyse why the end does not seem prepared by the author. Note also that although the question asks for an analysis of the end of the work(s), it is perfectly legitimate for a student to spend much of the time analysing the whole of the work(s) in order to show how the end is prepared.
- 12(b) As is made clear in the Cultural Topics FAQ section of the website, if a question is set on one character then it is permissible for a student who has studied a short-story writer to refer to just one story, and this is the case with this question. For an essay to be placed in the top two bands for Content, it should indicate how the chosen character develops during the course of the work as well as a justified response to the second part of the question.
- 13(a) An essay which analyses only one episode or poem will at best be placed in the ‘Limited’ band for Content; otherwise the student is free to choose how many episodes/poems to analyse, and reference to just one play or two poems will allow access to maximum marks. If a playwright is studied then it is up to the student to decide what constitutes an ‘episode’ – it is not necessarily a scene. If a poet is studied then some analysis of poetic technique or style would normally be expected for the essay to be placed in the top two bands for Content, and for both poet and playwright the second part of the question should be answered with explanation and/or justification.

- 13(b) An essay which analyses only one message will at best be placed in the 'Sufficient' band for Content, otherwise a student is free to decide how many messages to discuss. The second part of the question may be dealt with as each message in turn is analysed or it must be left to a reasonably substantial section at the end of the essay.
- 14(a) The analysis of techniques should, of course, take into account the relevant medium and, in particular for a musician or film director, some analysis of musicality or cinematographic techniques is needed for the essay to be placed in the top two bands for Content. The second part of the question may well be dealt with during the course of the essay but it would be equally valid if it is left to a reasonably substantial section at the end.
- 14(b) Students are free to agree or disagree with this statement. If agreeing, an analysis of how the work(s) studied has/have an immediate impact would give access to the highest marks. If the student disagrees then we would expect an analysis of how studying the work(s) gives greater appreciation of aspects which are not apparent on first encountering it/them.

CONTENT

Marks	Criteria
21 - 25	Very Good <ul style="list-style-type: none"> • Thorough understanding and knowledge of the task • Wide range of relevant examples and evidence • Clear evidence of evaluation and well-justified personal reaction • Well-organised structure with clear progression
16 - 20	Good <ul style="list-style-type: none"> • Sound understanding and knowledge of the task • Good range of relevant examples and evidence • Some evidence of evaluation and personal reaction but not always convincingly justified • Logical structure with some progression
11 - 15	Sufficient <ul style="list-style-type: none"> • Some understanding and knowledge of the task • Some relevant examples and evidence • Some evaluation and personal reaction evident but often not justified • over-reliance on received ideas • Structure is satisfactory though there may be some deficiencies
6 - 10	Limited <ul style="list-style-type: none"> • Limited understanding and knowledge of the task • Limited use of relevant examples and evidence • Limited evaluation and personal reaction; mainly descriptive or factual • Structure limited; often unclear or confusing
0 - 5	Poor <ul style="list-style-type: none"> • Little understanding and knowledge of the task • Lack of relevant evidence. Few examples • Little or no evaluation and/or personal reaction • Structure mainly unfocused and/or disorganised

QUALITY OF LANGUAGE**Range of Vocabulary**

Marks	Criteria
5	Very wide range of vocabulary used
4	A wide range of vocabulary used
3	Some variety in the use of vocabulary
2	Little variety in the use of vocabulary
0 - 1	Vocabulary simple and very limited

Complexity of Language

Marks	Criteria
5	Very wide range of complex structures
4	A wide range of structures including complex constructions
3	A variety of structures used with some attempts at complex constructions
2	Structures mainly simple, with little variety
0 - 1	Structures very simple and limited in scope

Accuracy

Marks	Criteria
5	Highly accurate with only occasional errors
4	Generally accurate with few errors
3	More accurate than inaccurate. Errors rarely impede communication
2	Some errors but these generally do not impede communication
0 - 1	Many errors which significantly impede communication

It should be noted that the marks awarded for each of *Range of Vocabulary*, *Complexity of Language* and *Accuracy* cannot be in a higher band than the band awarded for *Content*.