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Examiners' Report
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GCE French 8FR0 02

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Introduction

This was the first year in which this unit, the AS writing paper, was sat.

Candidates were required to complete two exercises, a short translation from English into French, and a written response to a literary text or a film.

The paper had to be completed in one hour and forty minutes and there was no widespread evidence to suggest that candidates had trouble completing the paper in the time allowed.

All in all, very pleasing results were achieved in the essay section of this first ever session. The translation proved more challenging. Areas of the grammatical programme of study targeted in Question 1 were relatively straightforward, namely simple adjectival agreements, definite and indefinite articles and a subjunctive mood.

A wide level of achievement was found in the paper as a whole, although the greatest range was seen in Section C. This essay had no upper word limit. In spite of that, the vast majority successfully managed to keep their essay to the suggested 270–300 words (excluding quotations, titles and proper nouns). Where essays were significantly longer, a general loss of focus was noticed by examiners. Of course, examiners will read to the end of the response, but excess length can lead to repetition, digression and irrelevance. It is worth noting that throughout the critical response marking grid, the notion of 'loss of focus' is prominent. This is where some longer essays, therefore, may have lost marks. Quite a few candidates did not follow the bullet points, as they are perfectly at liberty to do. In lots of cases, this worked well and was proof that candidates do not necessarily need to follow the bullets; however, what they choose to discuss must be equally relevant. For example, in Q1 2 (a), when discussing *Intouchables*, some candidates talk about Elise and/or Driss's 'mother' instead of Yvonne and/or Eleanore. In Q1 2 (b), with regards to the settings, some candidates talked about the mountain scene rather than the final restaurant scene. Some candidates tried to express quite complex ideas, but in many cases their language was not quite up to it. The vast majority of candidates chose to write an essay on a film, with *Intouchables* being widely popular, not so closely followed by *Les Choristes*. A small number of candidates chose to write about a literary text with the majority studying *No et Moi*, closely followed by *Le Château de ma mère*.

It is very pleasing to report that this year only a tiny number of essays had to be given no credit as the set list ensured that there was no straying from the programme of study. It is equally gratifying to note that the bullet points, offered for the first time in order to guide students, were well used in the main. The paper seemed to be accessible to all candidates and produced the normal wide spread of attainment. Many individual performances this year were more successful in the essay than they were in the translation. This can partly be explained by the marking grids, which, at this level, are very much focused on a critical response from the students, enabling most to score well as long as they answered the question and followed the bullet points provided to them. However, a majority of students found the translation quite challenging. For example, the first half of the translation often yielded little credit, but once candidates began scoring at the very end, they did so well. In the Section B essays, the wording of the tasks caused no widespread difficulties and the terms of the questions were followed very closely. However, in Section C little attention was paid at times to the precise questions and candidates tended to write in general terms about their chosen film or to answer a question they would like to have been asked, rather than the one on the paper. For instance in Question 1 4 (b), on the film *Les Choristes*, it was important students touched upon both aspects of the question – namely, how Matthieu transforms both the lives and the attitudes of his pupils.

Question 1

The transfer of meaning exercise consisted of a short passage of about 80 words of English to be translated into French. The piece of English was divided into 20 discrete boxes each worth one point to give an overall mark out of 20.

The language offered in each box had to be completely correct for the point to be gained, with the only exceptions laid out in our marking principles. For instance the one letter out rule applies if the word is not an English word or not if it means something else in French.

The only exception concerned some accents which were not deemed to be syntactically essential and where the addition or absence of an accent did not alter the meaning. These items were legislated for individually in the mark scheme. Although there were different, acceptable ways of rendering some items, the French given had to be a faithful rendering of the English. Quite a number of candidates, some of them very competent ones, altered the meaning of the original or paraphrased it in some way and this does not gain credit. It is impossible to make each box of equal demand. Some marks could be gained for single words or short expressions (*maintenant il y a, admirer particulièrement, leurs enfants, seules*) but others were more substantial (*que des situations alternatives soient possibles, a commencé à disparaître, tandis que d'autres sont contents*).

Because the lexis was relatively straightforward, most candidates did not struggle as a result of a lack of vocabulary. However, some basic items were rather surprisingly quite often found to be difficult. These included 'pleased', very commonly given as 'plait'.

Spelling was usually satisfactory, although some adjectival agreements did prove troublesome; these included: *beaucoup de différentes sortes de familles, les mères dans les familles monoparentales, leurs enfants, seules* and most commonly, *que des situations alternatives soient possibles*. Most candidates also struggled with transferring the meaning of raising a child into French.

A variety of grammatical features, all taken from grammar lists were tested. These ranged from the relatively straightforward in such things as basic genders and agreements, definite and indefinite articles and the correct selection and formation of the two main past tenses, to highly sophisticated features of the language, such as the subjunctive mood, a comparative structure, and examples requiring detailed knowledge of the agreement of past participles. It is not surprising that this led to wide differentiation and the whole mark range was encountered, although there were only tiny numbers on the most extreme scores.

Unfortunately, candidates lost many marks in the most unexpected places, such as articles and adjectival agreements. We therefore ensured that candidates were not losing a mark twice. Where credit was withheld for 'les' for 'des' in boxes 1–3 and 13, it was not withheld again in other boxes, as long as it was the sole reason for the loss of mark. It was also surprising to see that in boxes 17 and 18, the third person plural of the present tense was also sometimes an issue.

Overall, the performance was quite encouraging and most candidates showed that they could transfer the meaning of an unseen piece of English with acceptable accuracy.

I would, however, draw attention to basic grammatical rules and attention to details as being essential if candidates are to score in each box.

Examiners noted the following:

- The division of marks /20 allowed for most students to score at some point. Marks were awarded most often for translating 'there are now', 'of 2 parents and 2 children' and 'we should'.
- Many marks were lost through inconsistency or lack of checking for that particular chunk. For example, no agreement on 'certains (certaines) les mères dans les familles monoparentales (the s not used).
- Common difficulties were in third person plural verbs – travaillent, agreements – seules, and misreading the translation, e.g. putting 'le mariage n'est pas' rather than looking closely and realising it was 'n'est plus'.
- Candidates struggled with the comparative and not knowing how to translate 'elsewhere' and 'whereas others are pleased'. The subjunctive after 'sont contents', was also very rarely done correctly.

This translation was very acceptable. It gained 14 out of the 20 available marks.

beaucoup de types différents des familles
n'est plus autant populaire que
le groupe le groupe

5

a commencé à disparaître

SECTION A: TRANSLATION

1 Traduisez ce passage en français.

En France beaucoup de familles des types différents le société Nous devons

n'est plus ^{autant} populaire le groupe traditionnel qui a consisté

In France and elsewhere marriage is no longer as popular as in the past and there are now many different sorts of families. The traditional group, which consisted of two parents and two children, has begun to disappear. Some people think that this has caused problems in society, whereas others are pleased that alternative situations are possible. We should particularly admire mothers in single-parent families, who work and bring up their children alone.

→ alors que les autres sont (heureux → monoparental) → situation alternative

En France et à l'étranger, le mariage n'est plus autant populaire que dans le passé et il y a maintenant beaucoup de types différents des familles. Le groupe traditionnel, qui a consisté de deux parents et deux enfants, a commencé à disparaître. Certains pensent que cela a créé des problèmes dans la société, alors que des autres sont heureux que des situations alternatives sont possibles. Nous devons particulièrement admirer les mères dans les familles monoparentales, qui travaillent et élèvent leurs enfants toute seules.



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Examiner Comments

The first box here does not score. The idea of 'elsewhere' is not conveyed by 'abroad'. Not many students scored in that box. The comparative is, however, successfully conveyed and therefore scores. Box 3 was widely done well and scores here. Unfortunately, here, 'beaucoup des' causes the candidate to lose a mark. The candidate then continues to score. In Box 12, however, we can see a common mistake made this year: 'des autres' instead of 'd'autres'. It is unfortunate that the subjunctive does not appear next and that the conditional is also overlooked but everything else after that is correct until the unfortunate lack of agreement affects the last box.



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Examiner Tip

This is a good example of how simple agreements can easily cost a candidate marks. The oversight of the conditional tense was also a pity. All in all, this a competent candidate who could have scored more with a little attention to detail. Thorough checking of correct use of tenses and agreements would have helped.

This is an example of translation where the candidate attempted the whole transfer of meaning with the exception of one word left out as blank in the first line. Unfortunately it only scored 1 out of 20.

1 Traduisez ce passage en français.

In France and elsewhere marriage is no longer as popular as in the past and there are now many different sorts of families. The traditional group, which consisted of two parents and two children, has begun to disappear. Some people think that this has caused problems in society, whereas others are pleased that alternative situations are possible. We should particularly admire mothers in single-parent families, who work and bring up their children alone.

En France et le mariage est non plus populaire que les passe
et était maintenant beaucoup de different familles. Les groupe
traditionelle qui consisté de deux parents et deux enfants, être a
disparu. Quelque jens crois que ca a cause des problèmes dans la
société, contrairement les autre est content que les alternative
situation ~~est~~ sont possible. Particulièrement, on dois admire les
meire dans un familles divorce, qui travail et occuper leur
enfants seulement.



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Examiner Comments

The whole translation was understandable to a sympathetic native speaker. However, in this exercise, accurate transfer of meaning is crucial in order to show a good manipulation of language. The only mark granted in this instance was for 'de deux parents et deux enfants', the latter word 'enfant' benefitting from the one letter out rule. 'Des problèmes dans la société' cannot score, however, as 'problems' is an English word which trumps the one letter out rule.



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Examiner Tip

This is a good example of a candidate trying to transfer meaning but not quite getting there as their grammatical knowledge is not sound enough. In order to succeed, candidates must study their grammar thoroughly and pay attention to the accurate application of its rules.

We have here an example of a very good candidate performance in the transfer of meaning exercise. The candidate achieved a very respectable 18 out of the 20 available marks.

1 Traduisez ce passage **en français**.

In France and elsewhere marriage is no longer as popular as in the past and there are now many different sorts of families. The traditional group, which consisted of two parents and two children, has begun to disappear. Some people think that this has caused problems in society, whereas others are pleased that alternative situations are possible. We should particularly admire mothers in single-parent families, who work and bring up their children alone.

En France et autre-part le mariage n'est plus aussi populaire que dans le passé et il y a maintenant beaucoup de sortes différentes de familles. Le groupe traditionnel, qui consiste de deux parents et deux enfants, a commencé à disparaître. Certains pensent que cela a causé des problèmes dans la société, alors que d'autres sont contents que d'autres situations sont possible. Nous devons particulièrement admirer les mères dans les familles mono-parentales, qui travaillent et s'occupent de leurs enfants toutes seules.



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Examiner Comments

This a very good example of manipulation of language, which does not necessarily result in our proposed translation, but still absolutely conveys the meaning accurately and successfully. For instance, where 'ailleurs' in Box 1 was very rarely successful, we have here a viable alternative in 'autre part'. 'Alors que' is also acceptable instead of 'tandis que', as is 'toutes seules' for 'seules'. Box 5 was also not exactly as suggested, but all adjectival agreements were correct and meaning was conveyed. It is a real pity that Box 6 and its past tense was overlooked. The challenging Box 13 also lacked its subjunctive and the word 'alternatives'. All in all, a very good performance from a strong candidate.



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Examiner Tip

This particular candidate would have benefitted from checking the prose for consistency in tenses and overlooked words.

Question 2

In every session since essay writing was introduced, the number of essays on films has outstripped those on literary texts by a long way and this year was no exception. On each occasion hitherto essays on a film or text have easily produced the highest mean mark. Where this was not the case, this can be attributed to the fact that so many candidates did not answer the question as set. Examiners felt that the tasks were straightforward as a whole. In some cases, candidates did not respond closely to the question in several ways. In Question 14(b), for instance, candidates often focused on Mathieu changing the attitudes of the children, ignoring how he also changes their lives. The weaker responses were found where candidates chose to talk in very general terms about the book or film referring to the whole work in a non-specific fashion. Perhaps students are told not simply to narrate, but in these questions there was a definite instruction to explain or examine, and this would have given the candidates the opportunity to display detailed knowledge of their chosen work.

There was great variation in the effectiveness of using direct quotation and references. Some are used with great skill to illustrate the point being made very convincingly, but often they are inserted into the essay come what may and end up not illustrating a point. The quality of language varied a lot. On a considerable number of occasions, inappropriate expressions translated from English had a negative impact on communication. Some excellent essays were seen which did exactly as required, and these were encountered more often than we first anticipated. When selecting subjects for study in this section, it should be borne in mind that questions can legitimately be set on character, setting, theme(s) and style, and that a book or film programme of study is only effective if the candidates have enough material in these four areas to allow them to answer potential questions.

There were very few responses to this question. The best examples in question (a) managed to develop and examine the personality of Boule de Suif, giving reasons why she had to leave Rouen and her reaction towards the Prussian officer. Good examples also depicted her interactions with others and the effects the baptism in the village had on her.

In question (b) the emphasis was more on the Maupassant novels as a whole. The best examples covered a range of at least 2 novels and explained how the poor characters in each of these novels were suffering from the war. If the candidate followed the given pointers, they generally answered this question well.

Question 3

There were no essays submitted on this question.

Question 4

There were no essays submitted on this question.

Question 5

In this task, which was the second most popularity in the literary texts section, many candidates could have read the question more carefully to get a better idea of its implications. The least impressive essays tended merely to narrate the whole story in chronological order, to give good and bad points and to say how funny they found the story at times.

This did not address the question directly.

Better reactions looked at the actual humorous episodes within the text and explained why they were funny and in which character's eyes.

For example, Marcel feels guilty about not involving his younger brother Paul in hunting expeditions. They take him along, he hates it, saying they must "demourir" the birds which were caught.

In question (b), in much the same way, candidates must focus on answering the question giving out specific examples of what it is that Marcel's mother would do for the children and why she would not do these things ordinarily. For instance, from the beginning, Augustine has misgivings about going along the canal, but she tries to argue against her husband's scruples in the interest of getting a shorter, easier journey for the children.

The response on the following page achieved 6 out of 40: 4 in accuracy and range of grammatical structures and 2 in critical response.

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**

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

a

Write your answer here:

Le château de ma mère (Marcel Pagnol) à
partirait dans l'année 1957. C'est un navet à
une famille qui voulait aller à la campagne
mais à cause des ~~sons~~ air mal
circumstance ils avaient beaucoup des problème
en route à la campagne.

Dans la famille, il y a Marcel qui est la première caractéristique et son père, sa mère, il y a Paul, le frère de Marcel et sa petite sœur. Comme toute la famille, il y a beaucoup de mal et bon traitement entre les frères et les sœurs. Le traitement de la petite sœur par Paul, on peut dire que c'était avec plaisir. Il fait un bon traitement à sa sœur. Par exemple quand le gardien ~~Ma~~ ~~Monieur~~ dit qu'il peut par ~~le~~ permettre à entrer le court route, Paul à son père qu'il veut tenir sa petite sœur et pour ça, sa mère peut relaxer parce qu'elle était trop fatiguée. Paul est aussi gentil avec sa petite sœur.

A la fin des vacances, Marcel et Lili quittent la maison pour aller vivre dans les montagnes. Lili est le meilleur ami de Marcel. Lili ~~est~~ était tout le temps avec Marcel et à la fin des vacances, Marcel et Lili quittent la maison parce qu'ils veulent ~~des~~ des choses ensemble et aussi il y'en a ~~pas~~ des plus des vacances. Aussi ils n'est ~~pas~~ voulaient pas aller à l'école.

Monsieur Bourguie c'était un gardien qui connaît la famille de Marcel Pagnol. Quand

la famille n'était pas permise à
entrée la par parce que c'est un privé propriété
privé. par un gard, c'était Bourzigue qui
a les permise après. Bourzigue est une
person qui est gentil et il a l'amour
pour les gens. Par exemple, si c'était pas
Bourzigue, la famille doivent passer la
longue chemin.

Mais on peut dire que Bourzigue à
les permise parce qu'il connaît la famille
et à cause de ça, on peut dire qu'il est
gentil mais qui connaît? Peut-être il ne vas
pas permise une famille qu'il ne connaît pas.
~~Donc~~ Donc à cause de quoi on savoir, on
dit qu'il est gentil et il a bien personnalité
parce qu'il à dit l'autre gard qui n'est les
permise la famille qu'il vas écrire les choses
il a fait fait dans le journal.



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Examiner Comments

This response typically has not got the question in mind. The candidate starts writing a preamble regarding the novel and its setting, before going on to the characters and their treatment of each other. We then learn that the mother needs to relax so Marcel has to take care of his sister. In the next paragraph, we are told about his friend Lilly and their escapade in the mountains. It goes without saying that the notion of humour is neither mentioned or implied once. It would, therefore, be fair to say that points of views are made, but any evidence from the work is descriptive. There is also a limited ability to form an argument about the question at hand. As a result, any conclusions rarely link to the argument. The response does definitely relate to the work but has limited focus on the question.

As far as accuracy is concerned, the quality of language deteriorates as the essay unravels. Towards the end, there are limited sequences of accurate language, resulting in lapses in coherence. There is also a limited variation of grammatical structures and vocabulary with some repetition. Communication can be restricted because of lack of range.



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Examiner Tip

The lack of focus on the question really affected the candidate. Language was just about comprehensible; therefore, if the question had been answered, the candidate could have achieved a higher mark.

Question 6

Of the literary texts, this was by far the most popular. In question (a) the best responses examined the development of Lou's personality. Candidates who followed the bullet points generally did very well. This question was straightforward and as a result there were no major issues in answering it.

Question (b), however, when chosen, had mixed responses. Candidates tended to not focus on the character's life as a homeless person but on her life in general. No has not been homeless all her life and although an explanation of how she became homeless was helpful, candidates had to be careful not to lose focus. Candidates who did well in answering this question tended to stick to the bullet points and had understood that the question was asking about her life as a homeless person. Candidates perhaps misunderstood 'en tant que'.

A relatively good response where the candidate scored 18 in accuracy and 15 in critical response.

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**

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

a

Write your answer here:

Dans le roman "No et moi" de Delphine de Vigan ^{le} personnage de Lou a beaucoup changé depuis le début.

Pour commencer Lou Bertignac est une jeune fille surdavee qui n'a pas d'amis ~~une fois~~ sachant qu'elle est dans une classe plus avancée. Elle est une très bonne élève qui travaille beaucoup. La seule ^{personne} ~~personne~~ qui lui parle est Lucas soit le garçon qui a volé de cœur de Lou. Quand elle fait son exposé sur les sans abri il est celui qui célèbre en quelque sorte le bon travail qu'elle a fait.

En outre, une fois qu'elle réussit à faire en sorte que Nora puisse habiter avec elle, sa relation avec Lucas augmente. Lucas est ~~à~~ ^{en} courant de ce qui se passe et décide d'aider puisqu'il vit tout seul ~~depuis son grand-père~~. Ici ~~on~~ nous pouvons constater que Lou commence finalement à s'ouvrir plus au monde et à Lucas. Elle est joyeuse en ^{sa} compagnie ~~depuis~~ n'oubliant pas qu'elle l'aime mais continue de le traiter comme un simple ami.

Pour continuer, Lou n'a malheureusement pas une très bonne relation avec sa mère. Elle souffre du manque d'amour et d'affection. Depuis la mort de sa petite sœur Thais, la mère est en dépression et ne fait pas attention à sa fille.

Comme nous pouvons remarquer Lou étant une fille très jeune ^{qui} doit déjà être mature ~~pour~~ et responsable.

De plus, Lou grandit vite non seulement physiquement comme mentalement. Sa manière de voir la vie est très différente et très mature pour un enfant de son âge. Grâce à son courage et bon travail elle a pu abriter une sans abri chez elle, ~~elle a~~ ~~fait~~ ~~à~~ ~~fait~~ ~~à~~ ~~fait~~.

Pour terminer, Lou est devenue une adulte très vite et est quelqu'un avec un esprit ouvert.



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Examiner Comments

This is a relatively good response to the question set in the literary texts section. There is a clear start to the essay, leading straight to the point of discussing the evolution of Lou's personality, which is discussed with close reference to the text. The candidate reveals both knowledge of the text and appreciation of the impact that other characters have on her life. Virtually everything is closely relevant to the question. There is a clear attempt to evaluate the ways in which Lou is influenced and changed by her life experiences, which leads to a balanced conclusion. The essay has an adequate shape and is divided between the need to describe and evaluate. The train of thought is logical, clear and easy to follow, even though we would like some points to be developed further at times. There may be a few minor flaws in the language, but good communication of the desired message is ensured and the candidate reveals a patent ability to handle the language effectively. Although points are brief and to the point, this essay fits well within the top of the 13–16 critical response band.

Question 7

There were no essays submitted on this question.

Question 8

There were very few responses for this question. In their answers, most students managed to give some critical response to the title and most used the suggested bullet points for guidance. It was frequently necessary to infer meaning, to try and award credit for explaining or examining the role of Pere Joffo and his personality, mainly due to some very poor language. This was not unexpected given that these candidates are the first cohort post controlled assessment where these skills (writing unseen under pressure) were not assessed. A lack of clarity or stilted phrasing was common.

Question (a) was the most popular in this section.

Question 9

The overwhelming majority of candidates elected to discuss a work in this section, with *Au revoir les enfants* being one of the least popular choices. Most candidates decided to opt for question (a). On average the question of examining the portrait of Joseph was done well by the candidates. When bullet points were followed, we saw some very good responses.

Question (b) was not often attempted, but on the rare occasions it was the best responses explained why this film could be described as a study of the resistance and of collaboration during the occupation. Where candidates followed the given bullet points, there was less loss of focus on the question.

This essay is a very good example of a competent use of the bullet points in order to answer the question. It scored a pleasing 18 marks in both critical response and accuracy.

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**

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

b

Write your answer here:

Plan : Expliquez pourquoi on peut décrire ce film comme une étude de la résistance et de la collaboration pendant l'occupation.

• la situation des garçons juifs dans le film 1

• le rôle de la mère dans le film 2

• les actions de Joseph 3

↳ Louis Malle renforce les divers groupes pendant l'occupation à travers de ses personnages - le tension et sentiments différents - collaborateurs, résistance.

↳ 'pensez en ceux qui sont plus malheureux'

1) Père Jean + résistance - l'homme religieux et de convictions.

2) la scène du restaurant - la miuce et le Gestapo - 'c'est un enfant. il ne sait pas ce qu'il dit.'

3) Le traïson et egoïsme

Dans le film « Au Revoir les Enfants » par le réalisateur Louis Malle, ~~il y a~~ il y a les divers personnages qui démontrent les types différents de gens pendant l'occupation allemande, ~~par la résistance~~. À travers de leurs actions, le téléspectateur peut voir ~~instinctivement~~ ^{que} ~~qu'il~~ c'est comme une étude de la collaboration et de la résistance.

Premièrement
~~Tout~~ d'abord, j'aimerais examiner la situation des garçons juifs dans le film, qui sont protégés par Père Jean. Je dirais que Père Jean n'est pas seulement un homme religieux, mais aussi qu'il est employé par Louis Malle pour nous enseigner à propos des ^{personnes} ~~figures~~ de la résistance. Par exemple, nous savons qu'il ~~se~~ cache les enfants juifs, Jean, Duprés et Negus au pensionnat catholique pour les protéger pendant une époque d'antisémitisme. Cela renforce qu'il est ~~un~~ l'homme de conviction et de la résistance étant donné qu'il ^{mit} ~~mis~~ sa propre vie en danger pour suivre ses valeurs et ~~lutter~~ lutter contre l'occupation. Dans ce

façon, on peut décrire le film comme une étude de la résistance et de la collaboration.

Deuxièmement, on peut voir la collaboration par la mièce, contrairement à la résistance de Père Jean. C'est surtout évident dans la scène du restaurant par leur traitement de Monsieur Meyer. Par exemple, après avoir découvert qu'il est juif, la mièce passe de vouvoiement ^{d'utiliser le} à tutoiement ^{au} et lui appelle un « youte ». En plus, Louis Malle utilise les gros plans pour nous montrer sa dégoût et supériorité, qui renforce l'idée du pouvoir des collaborateurs.* Donc, le film démontre le pouvoir de la collaboration et l'ingénierie des Juifs pendant l'occupation.

* même si le Gestapo ^{est} ~~est~~ plus puissant

Finalement, et afin de souligner les différences entre les personnages qui symbolisent la résistance et la collaboration, Louis Malle crée ^{les} ~~une~~ contrastes ^{entre} ~~entre~~ ^{entre} François et Joseph.

Par exemple, pendant la scène du restaurant, François n'a pas peur de dire ce qu'il veut et ^{il} appelle la mièce « collabo » qui les provoque. C'est Madame Quentin qui doit dire, « c'est un enfant, il ne sait pas ^{qu'il} ce qu'il dit » pour le protéger. En revanche, Joseph est utilisé pour démontrer que les collaborateurs étaient faibles et égoïstes. Par exemple, ~~bien qu'il ait pu le faire en renonçant les enfants juifs,~~ Louis Malle emploie des séquences qui suggèrent qu'il a ~~seulement~~ ^{en exposant les juifs} aidé le Gestapo ^{mais} perdu ^{par son} le support des enfants, avec leurs regards de dégoût ^{trahison.}

Pour cette raison, c'est comme une étude des valeurs des collaborateurs et de la résistance, et Louis Malle préfère la résistance. suggère que la chose la plus important c'est la solidarité et l'amour.

Pour conclure, on peut décrire le film comme une étude de la collaboration et de la résistance par la diversité des valeurs des personnages. Alors que les personnages comme Père Jean et François semblent forts, je ne crois pas que la milice ou Joseph soient valientes, malgré le fait qu'ils ont le pouvoir en exposant les juifs. Donc, le réalisateur nous montre ce qui consiste de la collaboration et de la résistance.



ResultsPlus Examiner Comments

This response follows the bullet points and links them to the question in order to produce a clear chain of thought. Points of view show a critical response to the question through consistent justification, with appropriate evidence from the work. Arguments are made that link to valid conclusions. The response is relevant to the question throughout. There is also consistent variation of vocabulary and grammatical structures and the language is accurate throughout.



ResultsPlus Examiner Tip

My advice to students, therefore, is to use the bullet points made available to them, as this does ensure the question is answered and there is minimal loss of focus. Of course candidates can use their own ideas too as long as they answer the question.

Question 10

There were no essays submitted on this question.

Question 11

There were no essays submitted on this question.

Question 12

This question was by far the most popular choice across Sections B and C, with nearly a third of the AS cohort writing an essay about *Intouchables*.

There was a wide variety of responses to these questions in terms of depth of understanding. Most candidates chose to answer question (b) and they managed to assert that the places were very different, especially Driss and Philippe, but that the meeting with Eleanore at the end united the two worlds that were so very different. Many evidenced their work by commenting on the different bathrooms, the use of music, the contrasts between the bourgeois world and the world of the banlieue.

In question (a), the bullet points provided were not always followed. In some cases this led to possibly better essays, For example, some candidates talked about Elise and/or Driss's 'mother' instead of Yvonne and/or Eleanore. In question 12 (b) with regards the settings, some candidates talked about the mountain scene rather than the final restaurant scene. In lots of cases this worked well, proof that candidates do not have to necessarily follow the bullets. However, what they choose must be equally relevant.

This response gives us an example of the way in which loss of focus on the question affects the critical response mark greatly. It is not easy to read but generally conveys the meaning. This essay scored 4 in critical response and 8 in accuracy.

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**

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

b

Write your answer here:

~~Phillipe et Driss viennent deux différents mondes.
Selon la film, Driss est très cartisien, mais son
milieu est peut-être la raison laquelle; il n'a
le temps pas pour relaxe,~~

Phillipe et Driss viennent deux différents mondes,
On peut voir ça par le vêtements ils porte,
Phillipe beaucoup de temps, il porte une costume
et Driss vêtu d'une façon decontracté; je pense

la raison pour ça est leurs milieux. Philippe vient d'une très milieu aristocratique et Driss est originalement de Sénégal et déménager en France quand il était petit. *

Cependant, dès le début Driss ne considère pas Philippe en tant qu'inférieur mais plutôt comme son égal, et vice versa, Philippe voit plus de vêtements et le milieu de Driss, et ils ont égal.

Après avoir vu le film, je comprends que Driss est l'homme avec un ^{grand} cœur grand, il aime se amoureux, ce qui vu à ce film quand Driss à aider Philippe et Éléonore reconstruit. Après Philippe à donner Driss une deuxième chance à vie, il retourné le cadeau avec Éléonore. Il veut Philippe être heureuse.

* Driss vit en le banlieue avec sa tante et beaucoup de son cousins, sa maison est très exigü et sa tante travail, donc les enfants ont laisser même-eux.

Mais Philippe vit en un grand maison avec son ^{les} employés et sa ^{(adoptée) donc} une fille, le film espérément montrer le contrast entre eux.

Philippe et Driss ^{se} trouve vraie relation d'amitié par le biais de l'humour, donc ^{leurs} les différences n'existe pas à eux. Le lien entre eux devient plus fort et fort, avec petits cadeaux et grand cadeaux etc.

La relation employé / employeur s'est complé assez rapidement laisser place à une vraie relation d'amitié voire un fraternité, ce qui d'autre raison laquelle Driss à aider Philippe pour reconstruire Éléonore, il sent connecté à Philippe, et veut faire choses pour lui; et Philippe fait le même avec le peint de Driss.

Il y a beaucoup d'actions dans le film / début à la fin. he

Le film montrer un différent monde en France, beaucoup de personnes ne dit pas à discrimination et de pauvreté en France. Cet film est parfaite ^{pour} la famille.



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Examiner Comments

In this essay, the candidate does have the question in mind at the beginning; however, they veer off to talk about the relationship between the two main characters. This loss of focus throughout the work affects the response. Points are made but any evidence from the work is descriptive. The conclusions rarely link to the argument and there is an intermittent focus on the question. As far as language is concerned, there are some accurate sequences of language, resulting in some coherent writing, but errors sometimes hinder clarity of communication and occasionally prevent meaning being conveyed.



ResultsPlus

Examiner Tip

This candidate would have benefitted from sticking to the bullet points provided in order to ensure that the response is fully relevant to the question.

This response scored 17 marks for accuracy and 18 marks for critical response. In this essay we can see how the suggested bullet points are followed in order to provide a thoughtful and thorough critical evaluation as well as a clear response to the question.

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**

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

a

Write your answer here:

Le film «Intouchables» s'agit d'une histoire vraie et nous invite à réfléchir sur le regard que nous portons sur la place de handicapés dans société et ainsi la place des jeunes de ~~la~~ barrière. Les personnages féminins jouent un rôle très important dans le film ~~pour~~ ^{pour} fournir la comédie en développant ~~l'intrigue~~ l'intrigue.

Magalie est la secrétaire de Philippe. ~~elle~~ Au début du film, elle fait les entretiens pour la poste d'aide à domicile, et elle aussi écrit les lettres à Éléonore qui lui dicte Philippe. Driss est attiré ~~par~~ ^{par} elle dès le début de l'histoire. Il l'appelle «sa motivation». Elle fournit la comédie du film quand elle lui refuse à plusieurs reprises. Par exemple, elle fait croire à Driss qu'elle est d'accord pour prendre un bain avec lui, et elle rit quand il la croit. Les scènes entre Driss et Magalie font sourire le spectateur. Ils confèrent au côté léger

et font contrepoids aux scènes plus sérieuses dans le film. Donc, elle est importante dans « Intouchables » pour ajouter à l'humour principalement.

Yvonne est l'intendante de Philippe. Elle s'occupe de ~~gérer~~^{gérer} la vie de Philippe. Elle est amoureuse vers le jardinier Albert (qui ajoute un aspect de ^{romantisme} romantique du film) et on pourrait dire que elle a un rôle essentiel, car elle introduit la maison de Philippe à Driss. Au début du film, Yvonne est très sceptique au sujet de Driss parce qu'il n'est pas comme les autres candidats (comme Philippe dit: « il n'a aucune pitié »), néanmoins elle apprend à l'apprécier et à la fin du film, quand Philippe est déprimé, c'est elle qui le contacte pour qu'il revienne. Le manière dont elle est présente tout au long de film nous montre que elle représente la sécurité, un peu comme la mère de la famille. ~~Donc~~ Donc, autant que je sache, Yvonne joue un rôle ~~très~~ clé dans le film parce qu'elle développe l'intrigue et montre l'évolution dans la personnalité de Driss.

Philippe a perdu sa femme (à qui il avait été marié pendant 25 ans) parce qu'elle est morte ~~d'une~~ d'une ~~maladie~~ maladie incurable. Donc

Éléonore, la correspondante de Philippe, est utilisée pour ajouter un ^{nouveau} sentiment romantique ^{de l'histoire} et montre le changement ~~de~~ ~~personnages~~ dans le personnage de Philippe au cours du film, ~~de~~ d'un homme très triste et pessimiste à cause de son état ~~actuel~~ à ~~une~~ ~~personne~~ ~~triste~~ un ^{homme} ~~homme~~ heureux et optimiste. Il écrit des lettres à Éléonore en utilisant le langage soutenu, qui ~~explique~~ ^{établit} le fait que Philippe est un aristocrate de la haute bourgeoisie. ^{En outre, elle} ~~Elle~~ ~~aussi~~ joue un rôle en développant l'antipathie entre Dries et Philippe, parce que la personnalité impudique de Dries est la raison de leur rencontre. Donc, bien que un critique dit « Intouchables est une reformulation dépeçée aux hormones du feel good movie », les scènes qui ~~mentionnent~~ ^{mentionnent} Éléonore ~~peuvent~~ sont utiles pour fournir un aspect émotionnel et ~~de~~ ~~une~~ ~~bonne~~ ~~évaluation~~ du film, malgré l'humour.

Dans l'ensemble, les personnages féminins dans ce film y compris Magalie, Marie et Éléonore sont cruciales dans l'histoire pour introduire un élément humoristique, exprimer les situations importantes et ajouter un sens d'émotion au film. Bien que ces ~~personnes~~ ^{soient} ~~soient~~ des personnages secondaires, ayant analysé les faits j'en déduis ~~que~~ qu'elles sont extrêmement nécessaires. ~~de~~ ~~film~~



ResultsPlus

Examiner Comments

It is pleasing to see work where the bullet points are not just superficially touched upon. Each character is described and their role or influence in the film explained and exemplified through careful and logical evaluation. These are then summed up in a decent conclusion. The candidate has clearly identified and exemplified the role of each character within the film. The language is easy to follow and any errors do not hinder clarity of communication. All in all, points of view show a critical response to the question through frequent justification, with appropriate evidence from the work. Arguments are made which link to valid conclusions, for instance, where the candidate describes Yvonne as the mother of the family, Magalie bringing a humorous stance and finally Eleanore bringing out the romantic side of the story.



ResultsPlus

Examiner Tip

All in all a good effort to use the bullet points in trying to answer the question relevantly.

Question 13

This question was the least popular of all the films, with only a handful of candidates submitting a response about *La Vie en rose*.

The essay questions were quite straightforward and the bullet points provided the candidates with sufficient guidance to help them structure their essays with relevant content. However, the examples chosen by the candidates were sometimes disjointed with the main points. Some candidates chose different bullet points, which, when successful, were quite efficient, but when unsuccessful, veered off topic. It is worth reminding the students to make sure their examples confirm their points. There also has been a lot of 'over information', where students tried to put something they felt was important, even though it was not related to the question.

This response is a good example of a middle of the range essay. It scored 11 for accuracy and 12 for critical response.

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**

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

Write your answer here:

'La vie en rose' est un film biographique, réalisé par Olivier Dahan. C'est au sujet de la vie ~~de~~ d'Édith, mais il n'y a pas de chronologie logique. ~~Je s~~ Je vais expliquer l'importance de son père et ~~son~~ ^{l'homme qui découvre Édith,} ~~premier~~ Louis Léprieu, ~~avec~~ et leur influence de sa vie.

Dahan présente l'importance de son père, ~~de s~~ et il utilise beaucoup de techniques comme l'éclairage pour montrer que son père aide Édith dans ^{sa} ~~son~~ carrière. Quand Édith chante pour le premier fois dans la rue avec son père, l'éclairage devient plus moins de

sombre, et les couleurs sont plus optimiste. Dahan utilise ~~cette~~ ~~les~~ l'éclairage ~~avec~~ bien pour ~~ils~~ présente cette scène comme une situation heureuse. ~~Ce moment aussi~~ ~~est aussi le première fois on~~ ~~écouter~~ Bien que ce soit un moment dans sa vie quand elle n'est vraiment heureux, le réalisateur présente le scène être ~~une~~ ^{bonne} une mémoire-bonne dans sa vie, ~~les~~ ~~les spectateurs dans la rue sont~~ donc Édith commence sa carrière quand elle découvre un passion ~~pour~~ chanter. Aussi, les spectateurs dans la rue sont extrêmement silencieux, donc Dahan crée un moment significatif dans le film.

Le carrière d'Édith commence quand Louis Leplée découvre Édith et il offre ~~une~~ une opportunité : chanter dans ~~un~~ ^{un} cabaret. Dahan présente leur rapport et l'influence de Leplée dans la scène où Édith dit "Papa Leplée" à une célébration. Également, après le mort de Louis Leplée, ^{et} quand le meilleur ~~ami~~ copain d'Édith est perdu, elle ~~pleure~~ dit "Papa Leplée" quand elle est vraiment triste et seulement. Ces scènes présentent Louis Leplée d'être un rôle paternelle pour Édith, et les spectateurs ^{sont encouragés par le réalisateur} ~~pensent~~ ~~pas~~ penser que Leplée joue un rôle d'importance dans sa vie est il est l'influence plus fort pour ~~commencer~~ sa carrière.

Finalement, beaucoup d'hommes ont contribué au succès d'Édith : elle chanté avec son père dans l'enfance, et Louis Leplée aidé Édith commencer une carrière. Cependant,

ils sont aussi important pour Édith car ils jouent un rôle paternelle.



ResultsPlus Examiner Comments

The candidate started with a short preamble that is not really helpful in answering the question, but given there is no upper word limit, this does not affect the essay. The candidate then starts to answer the question. The first bullet point covered is regarding the father, which is followed by the second bullet point provided. The third bullet point is not mentioned at all. It is acceptable, of course, to not use all of them, but in this instance, the answer seems to be lacking in substance although clearly addressing the question. A little bit more information and evaluation would have been appreciated. The points of view sometimes show a critical response to the question, with some justification, but this is thin at times. There is appropriate evidence from the work, but sometimes statements are made that are not justified. Arguments are made with the occasional inconsistency and some conclusions are drawn but they can be unclear. The response is mostly relevant to the question. Language is frequently accurate resulting in generally coherent writing. Errors occasionally hinder clarity of communication.



ResultsPlus Examiner Tip

We would have liked to see this candidate perhaps covering the third bullet point or adding more information of their own in order to answer the question more fully. This response is adequate but perhaps a little lacking in depth and content.

Question 14

Les Choristes was the second most popular choice of film this year, albeit very far behind *Intouchables*.

The most common answer was question (b) and many students showed very good knowledge and understanding of the film and the role of Clément Matthieu in changing both the lives of the boys and their attitudes. It was important for candidates to touch upon both aspects of that question and not just the one aspect of changing the attitude of the children. In many cases, candidates wrote a one sided answer focusing on the latter. Better responses included the father figure aspect of Matthieu in adopting Pepinot, and his input in the successful career of Morhange.

For question (a), a lot of students did not comment on Mondain and his role with Rachin, preferring to focus on the first two bullet points.

This response is a good example of an essay answering both aspects of the question and following the three bullet points. It scored a very good 19 in critical response and 18 in accuracy.

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**

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

Write your answer here:

Le film 'Les Choristes' (réalisé par Christophe Barratier et sorti en 2004) raconte l'histoire de Clément Matthieu, un surveillant nouveau qui réussit à 'apprivoiser' les enfants difficiles du collège Le Fond de L'Étang, en leur apportant la musique et en les traitant avec gentillesse.

En arrivant à l'école Clément Matthieu (rôle interprété par Gérard Jugnot) montre qu'il est ~~un~~ prof plus doux, clément et bienveillant que Rachin, le directeur. Clément utilise l'humour pour apprivoiser les garçons - par exemple, après qu'il entre la salle de classe pour

La ~~pre~~ première fois, et il voit ~~la~~ squette, une cigarette allumée à la bouche, il fait une blague -

'On ne peut pas fumer'. Cela suggère que Clément ~~est~~ soit moins rigoureux que Rabin et qu'il ne doit pas utiliser la peur pour discipliner les enfants. Il faut tenir compte du fait qu'il n'envoie pas le Querrec (qui a blessé le père Maxence) au cachot, au lieu

le Querrec doit s'occuper du père Maxence, et par conséquent ~~le Querrec~~ ^{il découvre} apprend que le Père Maxence est 'gentil', et il apprend sa leçon. Il paraît évident que Clément représente une nouvelle forme de la discipline, qui a un effet plus grand ~~effet~~ sur l'~~attitude~~ l'attitude des élèves.

La musique ~~et~~ est l'un des thèmes principaux du film, et la chorale que ~~Pat~~ Clément établit est au cœur de l'intrigue. ~~La chorale~~ On ne peut pas nier que la chorale transforme la vie des élèves, ils se comportent mieux et ils ont plus de respect pour Clément. Les paroles de 'Vois sur ton chemin' (qui a gagné un César) sont 'Gamins oubliés égarés / Donne leur la main / Pour les mener / Vers d'autres lendemains.' ~~et ils~~ Les paroles ^{représentent} ~~représentent~~ le fait que les élèves auront des futurs plus brillants à cause de Clément. ~~À la fin~~ En outre, à la fin du film, quand

Clement est renvoyé, ils lui chantent par la fenêtre, ceci nous montre qu'ils sont vraiment reconnaissants, en revanche au début du film quand les gars ~~se~~ lui moquent avec le surnom 'crâne d'oeuf'.

On peut argumenter que Clement traite Morhange et Pepinot comme ils sont ses fils. ~~En regardant~~

En regardant ce film on se rend vite compte que ~~Morhange~~ Morhange est musicien célèbre - il conduit un orchestre à New York dans la ~~première~~ première scène du film - toutefois il est évident que son succès est grâce à Clement. Morhange est initialement introverti et morose, - alors quand Clement ^{découvert} que 'sa voix est un miracle' il punit Morhange avec 'participation obligatoire à la chorale'. La chorale transforme Morhange - quand il chante devant la Comtesse il regard Mathieu, ~~en gros~~ sans ciller, avec 'la reconnaissance'. Pepinot, un orphelin, ^{qui attend pour son père chaque samedi} est adopté par Clement et nous apprenons (dans un flash-back narré par Morhange) que 'le jour du renvoi c'était un samedi' - ~~de~~ cela suggère que Clement ^{soit} est le père que Pepinot attendait.

En conclusion, sans doute Clement réussit à transformer l'attitude et la vie des élèves, en utilisant la musique, la gentillesse et une nouvelle forme de la discipline.



ResultsPlus

Examiner Comments

It was pleasing to see a response so well structured in answering all aspects of the question. The candidate has clearly studied the film well and is able to use the extensive knowledge gained to form a very clear and coherent argument. The language flows nicely and both aspects of the change in attitudes and lives are addressed and exemplified. The father figure notion is mentioned and so is Morhange's future career. All in all a very good piece of work.



ResultsPlus

Examiner Tip

In many essays this year we have seen preambles in the introduction, whereby students are mentioning directors and release dates. This was also the case for some literary text essays, where authors and historical background were also mentioned. I would say this information is not necessary and that candidates should focus on answering the question. In this instance, it does not harm the critical response as there is no upper word limit; the response is therefore all present and there is no loss of focus.

Question 15

This question was equally as popular as *Au Revoir les Enfants*. Very few candidates chose to study this particular film. As far as both questions are concerned, there was no particular area of concern with regards writing about the theme of repression or the portrait of Rene. The bullet points were equally as straightforward and there were no major misunderstandings. As always, the better essays we came across followed the bullet points, which in turn prevented a loss of focus on the question. This loss of focus is central to the critical response mark grid, which is why, if in doubt, candidates should always take this into account in order to frame their work.

Paper summary

Based on their performance on this paper, candidates are offered the following advice:

In the translation, candidates should ensure they do not lose credit because of a careless lack of attention to detail.

- They should check their work carefully and try to ensure that responses address the wording of the task and do not end up answering some slightly different question.
- In their essays, they must set out their planning in French to address the precise requirements.
- Essays should have a good shape and points should follow logically from one to another with a thread running through the work.
- When selecting topics to be studied in Sections B and C, candidates and teachers should consider carefully whether they have covered enough material to cover all potential questions.

As a whole, the very first sitting of this AS paper was successful. There are lessons to be learnt in particular where the grammatical knowledge of the candidates is concerned. The translation will always be inspired from the grammatical list provided in the AS specification. It is important that basic concepts as well as the most challenging areas of study are mastered in order to be able to score in each box of the translation exercise. As far as the essays were concerned, we were pleased with the quality of the knowledge candidates demonstrated. Language does not have to be perfect in order to demonstrate a good critical response and examiners were sometimes awarding much higher critical response marks than accuracy marks. Similarly, there were instances where language was very good but the question was not answered which led to the opposite effect. The grids are not mutually exhaustive and this is why each area can be marked on its own merits. As a result, examiners have seen good essays throughout the marking period. Candidates doing well in their essays counterbalanced the challenging translation in the end.

The standard of achievement in this unit was very comparable to previous 6FR04 sessions (to which this paper is very similar), but marks were probably gained in a slightly different way given the mark grids at this level focus on critical response rather than the analytical response required at A Level. Candidates generally did less well in Question 1. In Section B they did a little better, but in Section C we had a wide variety of essays.

Grade Boundaries

Grade boundaries for this, and all other papers, can be found on the website on this link:

<http://www.edexcel.com/iwantto/Pages/grade-boundaries.aspx>

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