

Examiners' Report  
June 2018

GCE French 8FR0 01

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# Introduction

The GCE French World Class Qualification (WCQ) Unit 2 8FR01 was available for the second time and is offered annually in June. It was set as per the GCE 2016 Specification, and is consistent with the format of the Specimen paper. One hour 45 minutes were allocated for the completion of the paper, with 45 minutes being recommended for the listening questions. Dictionaries are prohibited throughout this paper. Some 400 candidates sat the paper.

Candidates must attempt all questions, for there is no choice of questions, and a broad range of attainment was once again attested. This paper is marked following principles broadly consistent with the 2017 session. All passages are taken from the published Themes 1 and 2 and their sub-themes. The first five passages are recorded, the next five are reading passages, and the last passage is an unseen translation into English. The paper is worth 64 marks in total.

In this paper, Passage 1 of Section A (listening comprehension) was a multiple choice question worth four marks, about a lady who has opened her home to provide assisted living for a small number of residents. In response to Passage 2, on Cancale as the pétanque capital, short target language responses were sought for 4 marks. Passage 3, considering the professional baccalaureate, thirty years since its inception, was a target language response question worth 8 marks, where candidates attempted five parts, each worth 1, 2 or 3 marks. Passages 4(a) and 4(b) gave different angles on life as an actor. In Q4(a), candidates summarised essential points in French, and in Q4(b), they communicated key important information in English.

Section B (reading comprehension) began with Q5, where 4 marks were on offer, from multiple choice parts, and was a newspaper article on the francophone festival of Toronto in 2007, thus it was an historical passage. For Q6, relating to archives of the Montreux Jazz Festival, the four correct statements out of eight had to be identified, giving a total of 4 marks. Q7 was about a Quebec singer who reached fame through a television talent show, and required short responses in French, totalling 4 marks. Q8 was an extract from a magazine about the relationship between father and son, and was a comprehension question with responses in French. Eight marks were on offer. A further 8 marks were available in Q9, the literary text taken from *Germinal*, about resumption of work in the mines after a strike. Question parts were all in French, and required short responses in French. In Section C (unseen translation), Q10 was passage about copyright law in Belgium. Twelve marks were on offer for twelve distinct units of meaning, of varying difficulty, into which the passage was divided.

## Question 2

This passage is the first which requires responses in the target language and comprised three parts, the first two worth 1 mark each, and (c) worth 2 marks. Responses which were addressed the question scored well. For instance, in (a), it was not the tent itself, but going into the tent which gave a better view of the players.

In (b), lifting of une manifestation d'une telle ampleur was quite common, but did not include the necessary inference that this was the biggest display ever. The notion of meilleur was also rewarded.

As in all 2 or 3 mark parts, each mark in (c) was awarded discretely, and the beau paysage mark was most commonly accessed. Admirer le talent des joueurs exceptionnels was a frequent cause of lost credit, as it is an untargeted lift. Jouer was an ambiguous rendition of joueur so was not able to score. Nos beaux paysages is not manipulated accurately, so did not gain credit.

### Passage 2 : Cancale, capitale de la pétanque !

2 Écoutez ce dialogue avec Pierre-Yves Mahieu, maire de Cancale, sur le tournoi annuel de pétanque dans sa ville. Répondez aux questions **en français**.

(a) Comment peut-on bien voir les joueurs ?

(1)

par installer une grande tente.

(b) Décrivez la manifestation de pétanque par rapport aux années précédentes.

(1)

la manifestation devient meilleure chaque année.

(c) Selon le maire, quels sont les **deux** éléments qui attirent les touristes au tournoi de Cancale ?

(2)

le talent des joueurs et le joli paysage.



(a) does not score because par installer implies that the visitors erect the tent themselves.

(b) scores as the notion of better or best was conveyed. The candidate has made a correct inference.

(c) scores in both elements, as the players and the countryside are the two ideas required.



(a) requires some sense of entering the tent. Care is needed with reflexive verbs where the reflexive pronoun can change the meaning. Spelling also matters, as tante for tente was a frequent but unrewardable alternative.

(b) requires inference. Even early questions which are not always aiming at the most able candidates may seek for inference and deduction.

### Question 3

This passage seemed more accessible than its equivalent in the first session, and there was perhaps a good level of general understanding among candidates of the differences between general and vocational qualifications. In (a) and (d), where more than 1 mark was on offer, lesser able candidates accessed credit, and the skills of comparison and explanation in (c) and (e) were quite well managed.

(a) *photographe* and *photographie* remain two similar words which confuse candidates. There were some who lifted from the passage and simply offered: *il a valorisé l'excellence de l'éducation*. The response needed to target whose excellence was being showcased, and also that this showcasing was via a photographic competition. Passive constructions were not uncommon, but were only rewarded if the agent was included, to indicate that the Minister was responsible. Otherwise, one of the elements of (a) would be omitted.

(b) needed to convey the notion of change towards more such careers. Therefore, the past tense would not be successful, but responses indicating growth or increase were accepted.

(c) needed an explanation, and if there was no comparison, the key information, that there is greater, not simply great access, would have been omitted. It was important here not to lose credit by wrongly specifying the *bac général*, for the increase is in the *bac professionnel*.

(d) offered 3 marks, and this is within the range of mark value for this specification. Thus each mark could be obtained discretely, and candidates needed to identify three ways in which a pupil unhappy with the choice of vocational baccalaureate, could remedy the situation. Candidates should note that as a potential change was under consideration, the past tense is not likely to be logical, and *changer d'orientation* is too vague to score, as it simply reprises the wording of the question.

(e) required an inference, and to state that the vocational qualification is deemed inferior may be the case, but does not specify the general perception of the general qualification. *Supérieur* was enough to score, but the angle of response was important, and needs a attention in future sessions in similar questions.

## Question 4

The summary skill question was new in this specification last year, and there has been considerable improvement in the way in which the question has been attempted. There have been many more candidates who sought to retrieve only the salient information, and there was less evidence of 'carpet bombing' and wholesale translation. Once again, candidates need the opportunity to practise this less familiar skill. Consistent with the principles of the first session, but not necessarily in future series, examiners tried to award credit where only one piece of superfluous information was offered, and tried to consider responses such that extraneous information impacted as little as possible on otherwise correct material.

In (a) (i), many candidates offered exclusively the fact that the actor worked with those whom he chooses and those in whom he has confidence, often conflating successfully the 2 marks. Confidence and confidence were two notions which were quite often confused.

(a) (ii) also had quite a number of responses which gained 2 marks. Candidates need to check their work to ensure that they convey unambiguously what they mean. Il accepte les suggestions is the wrong way round, for the directors can accept or decline his suggestions, but there was not always sufficient care with pronouns.

(b) (i) discriminated well, because many candidates gained a mark for the notion of having to learn the whole play in a week, but accessing the information about the pain of not being able to go on stage was rather less frequently conveyed. Piece and scene were common responses from perhaps native speakers of French, and in (b) there needs to be attention to English expression, not only direct French translation.

(b) (ii) provided 1 mark to many candidates, but the detail about the lead up to him feeling stressed before performing was often excessive. One extraneous detail about his routine was tolerated, but accounts of his whole day, hour by hour, was unfortunately not acceptable in a question which tested the skill of summarising.

### Passage 4(a) : Une interview avec deux acteurs

4 (a) Écoutez cette interview avec deux acteurs à propos de leur métier. Répondez aux questions **en français**.

(i) Quels sont les avantages du fait que le premier acteur choisit ses collaborateurs ?  
Donnez **deux** avantages.

(2)

• on s'engage pas avec les gens qui vont se  
mener vers un conflit  
• il y a une grande confiance entre eux.

(ii) Dans quelle mesure l'acteur influence-t-il les metteurs en scène ? Donnez **deux** détails.

(2)

• ils font des suggestions

Summarise the following interview. You are not required to write in full sentences and you may respond using short phrases. You must give two details for Question 4(b)(i) and two details for Question 4(b)(ii).

Passage 4(b) : Une interview avec deux acteurs

(b) Listen to the second actor's response to the interviewer's first question about acting. Respond in English.

(i) Summarise the second actor's response on:

- what frightens him
- his motivation to accept roles

(2)

- learning the whole text in one week (scared him)
- helps him to advance

(ii) Summarise the second actor's response regarding how he feels:

- preparing for the evening
- once on stage

(2)

- leave home at 5pm for theatre, stressful.
- ~~working it was most nervous, thinking of~~
- ~~missing being~~
- once on stage the stress disappears



(a) (i) gains both marks on offer, for there is the idea that he chooses the people with whom he works. Confiance is correctly spelt, so the second notion is also accurately conveyed.

(a) (ii) only attempts one element. The response received benefit of the doubt, as its font could seem to imply the directors, but the question wording saves the mark.

(b) (i) gains 1 mark, for the more easily accessible notion of having to learn the whole script under time pressure. The second mark about missing being on stage, is eluded here.

(b) (ii) was well attempted, and there is one extraneous piece of information, relating to the time of day, and this is tolerated. The second idea of nerves disappearing on stage is rewarded.





Candidates should pay attention to pronouns and their verbs, because they can cause ambiguity when gender and number are not accurate, where, for example, there is more than one male character in the passage.

In the summary question, selection of the most relevant information is more important than translating as much as possible of the passage.

## **Question 6**

The passage deals with the archive of recordings for the Montreux Jazz Festival, so falls clearly within the two Topic Areas for this specification. There were some perfect scores, but quite a number of 2 and 3 mark responses, which indicated that the question was able to discriminate across the ability range of the candidature.

D was quite often selected, perhaps given comprehension difficulties of *forfait*, and it precluding *gratuitement*. E was also quite popular, with there being confusion as to the status of *50 ans* in the passage. Some awareness of the context of the passage might lead candidates to realise that digitalisation has not been common for the last half century. I was correct but less often opted for, perhaps because the idiom *avoir envie* was not married up with wishing to attend future festivals. Each incorrect sentence, as last year, is explicitly contradicted in the passage.

## Question 7

This passage, about a singer who has gained fame through a televised talent show in Quebec, offers four parts of 1 mark each. The information proved quite challenging in places to retrieve, as it was sometimes a question of quite subtle distinctions between the information required for the respective parts. Candidates needed to be aware of the angle which the parts requires, such as in (c) and (d). As each part was only worth 1 mark, the order of elements rule was important, and extraneous information could prevent credit being gained in otherwise correct responses.

(a) This part was largely successful, as credit was earned for stating that *Andréanne a un nouveau album* or *ils choisissent le contenu du nouvel album*. It was not always clear what was being chosen, and this needed to be mentioned in order gain the mark.

(b) This mark was gained if candidates indicated that the spectators had the choice. If there was no mention of the spectators, the response was rejected: *les chansons préférées*.

Information in (b) and (c) was sometimes confused, and the difference in emphasis is key: (b) seeks the fact that the audience chooses, (c) needs the detail that the audience gives its opinion. The information could be rendered in various ways, such as *ils disent ce qu'ils pensent*, *ils jugent son travail*. References to objective distance were also accepted. This response might only be a 1 mark part but it required an inference and also it is from the perspective of the fans, not of *Andréanne*.

(d) was understood by many candidates, but vague responses about attending future concerts did not suffice. There needed to be mention of *accès privilégié au lancement officiel*. Thus this was a demanding part, but one which rewarded an attentive reading of the passage.

- 7/ Lisez cet article de journal en ligne au sujet de la chanteuse, Andréanne A. Malette.  
Répondez aux questions **en français**.

### Le défi audacieux d'Andréanne A. Malette

Andréanne A. Malette, l'auteure-compositrice-interprète, invite ses fans à choisir le contenu de son prochain album. Elle a fait l'annonce de ce projet sur sa page Facebook. Pour tester son nouveau répertoire, elle présentera trois spectacles identiques lors desquels le public aura son mot à dire.

Chaque fois, Andréanne interprétera vingt compositions créées au cours des deux dernières années. Les spectateurs seront ensuite invités à retenir les douze morceaux qu'ils préfèrent. Andréanne aime inclure ses fans dans son processus de création. Quand elle écrit de nouvelles chansons dont certaines ne sont même pas encore finies, Andréanne trouve qu'elle manque la distance nécessaire pour les juger.

La chanteuse s'attend à des surprises car il lui arrive de jouer des chansons dont elle doute un peu, mais qui suscitent pourtant de bonnes réactions en spectacle. Chose certaine, Andréanne promet aux amateurs qui participeront à l'un ou l'autre de ses trois spectacles qu'elle leur donnera un accès privilégié au lancement officiel.

- (a) Qu'est-ce que les fans apprennent sur Facebook au sujet du projet d'Andréanne ?

Ils

(1)

~~ils~~ peuvent choisir le contenu de son prochain album.

- (b) Quelle est la raison pour laquelle ces douze morceaux seront retenus ?

(1)

Elle a créée vingt compositions.

- (c) Comment les fans aident-ils Andréanne à juger ses chansons ?

~~Elle peut choisir~~ Elle pourrait voir quelles chansons ont un bon réponse de ses fans.  
~~ils pourraient retenir les douze~~ ils retenir

- (d) Que pourront faire les fans d'Andréanne qui auront assisté à un des trois spectacles ?

(1)

Ils pourront avoir un accès privilégié au lancement officiel d'un de ses spectacles.

(Total for Question 7 = 4 marks)



This candidate has scored well.

(a) element of audience choice is key, and is identified here.

(b) is perhaps true but does not get at the notion that the audience has twelve preferred songs.

(c) contains a misspelt voire for voir but in the context, there is communication overall. The fans' opinion is identified as essential information here.



(b) is correct information but does not target the response. Candidates should check and continually remind themselves what the question asks.

(c) shows that the fans are giving their opinion. It is important to check the perspective that the question requires.

(d) is a detailed response. Ensure that all necessary information is given.

- 7 Lisez cet article de journal en ligne au sujet de la chanteuse, Andréanne A. Malette. Répondez aux questions **en français**.

### Le défi audacieux d'Andréanne A. Malette

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Chaque fois, Andréanne interprétera vingt compositions créées au cours des deux dernières années. Les spectateurs seront ensuite invités à retenir les douze morceaux qu'ils préfèrent. Andréanne aime inclure ses fans dans son processus de création. Quand elle écrit de nouvelles chansons dont certaines ne sont même pas encore finies, Andréanne trouve qu'elle manque la distance nécessaire pour les juger.

La chanteuse s'attend à des surprises car il lui arrive de jouer des chansons dont elle doute un peu, mais qui suscitent pourtant de bonnes réactions en spectacle. Chose certaine, Andréanne promet aux amateurs qui participeront à l'un ou l'autre de ses trois spectacles qu'elle leur donnera un accès privilégié au lancement officiel.

- (a) Qu'est-ce que les fans apprennent sur Facebook au sujet du projet d'Andréanne ?

(1)

ils apprennent le public aura son mot à dire

- (b) Quelle est la raison pour laquelle ces douze morceaux seront retenus ?

(1)

Parce que Andréanne aime inclure ses fans dans son processus de création.

- (c) Comment les fans aident-ils Andréanne à juger ses chansons ?

(1)

Quand elle écrit de nouvelles chansons, elle trouve qu'elle manque la distance nécessaire pour les juger.

- (d) Que pourront faire les fans d'Andréanne qui auront assisté à un des trois spectacles ?

(1)

leur donnera un accès privilégié au lancement officiel.

(Total for Question 7 = 4 marks)



(a) contains details from the passage, but cannot score, as the response is confused.

(b) has a response from the wrong angle, as the audience chooses its favourite twelve.

(c) is an example again of correct information being proffered, but without proper reference to the question. The subject of the response needs to be the fans.

(d) once again needs to be from the fans' viewpoint, and it is not a question of what Andréanne does for them.



(a) it is sometimes correct to lift and manipulate or even lift straight from the passage but candidates need to check that the response communicates.

(b) the perspective of the response is important. Candidates can often expect to respond from an angle other than the one in the passage.

(c) and (d) have been forfeited, as the viewpoint is not correct, with reference to the question. This candidate seems to have found the correct information, but would benefit from practice at manipulation and inference.

7 Lisez cet article de journal en ligne au sujet de la chanteuse, Andréanne A. Malette. Répondez aux questions en français.

**Le défi audacieux d'Andréanne A. Malette**

Andréanne A. Malette, l'auteure-compositrice-interprète, invite ses fans à choisir le contenu de son prochain album. Elle a fait l'annonce de ce projet sur sa page Facebook. Pour tester son nouveau répertoire, elle présentera trois spectacles identiques lors desquels le public aura son mot à dire.

Chaque fois, Andréanne interprétera vingt compositions créées au cours des deux dernières années. Les spectateurs seront ensuite invités à retenir les douze morceaux qu'ils préfèrent. Andréanne aime inclure ses fans dans son processus de création. Quand elle écrit de nouvelles chansons dont certaines ne sont même pas encore finies, Andréanne trouve qu'elle manque la distance nécessaire pour les juger.

La chanteuse s'attend à des surprises car il lui arrive de jouer des chansons dont elle doute un peu, mais qui suscitent pourtant de bonnes réactions en spectacle. Chose certaine, Andréanne promet aux amateurs qui participeront à l'un ou l'autre de ses trois spectacles qu'elle leur donnera un accès privilégié au lancement officiel.

(a) <sup>quel</sup> Qu'est-ce que les fans apprennent sur Facebook au sujet du projet d'Andréanne ? <sup>sur son Facebook au sujet de son projet!</sup> (1)

Elle a annoncé <sup>sa</sup> ~~son~~ <sup>nouvelle</sup> ~~son~~ projet sur Facebook.

(b) <sup>pourquoi</sup> Quelle est la raison pour laquelle ces douze morceaux seront retenus ? <sup>ils choisissent une chanson</sup> (1)

Elle aime inclure ses fans dans <sup>la</sup> ~~son~~ processus de création.

(c) ~~Comment les fans aident-ils Andréanne à juger ses chansons ?~~ (1)

Ils choisissent les nouvelles chansons qu'ils aiment.

(d) ~~Que pourront faire les fans d'Andréanne qui auront assisté à un des trois spectacles ?~~ (1)

<sup>certains</sup> ~~les~~ fans donnera un accès privilégié au lancement officiel.

(Total for Question 7 = 4 marks)





(a) is correct, in understanding that there is a new album.

(b) the key fact is that the fans choose their favourite dozen songs, not that Andréanne includes them in the decision. Unfortunately, information in (c) would have scored here, but in (c), there is no score either, as 'juger' has not been targeted by the candidate.

(d) is a further example of the loss of credit through a response which is not from the correct angle.



(a) is a succinct response which can be successful. Longer responses sometimes impede comprehension and credit can be lost.

(c) is asking about judgement, not simply choosing favourite songs. The difference of emphasis in questions is worth espying, for more than one question is not going to target purely the same information.

## Question 8

Candidates performed creditably overall, and the question was well-handled by many candidates. Less able candidates tended to gain some credit, perhaps in (c). The concept of relationships between the generations seemed to be one which many candidates could address well.

(a) offered a straightforward start to the question, as 'haut' sufficed to gain the mark. The most commonly unsuccessful responses contained excessive lifting from the early lines of the passage, enumerating rather than summarising the role of the father.

(b) provided 2 marks for those who correctly identified the emotions deduced towards sons. If there was no 'envers eux' or equivalent in the response, the first mark was forfeited, so le père est indifférent envers eux et le méprise would gain 1 mark.

(c) was a very successful part, helped by our acceptance of 'ils' for 'elles' in this part: ils se disputent mais ils continuent à se parler was a very common response for 2 marks. The second mark was a lifted response, but scored.

(d) knowing what a father is, is the information needed, but it was not always well retrieved, and a lift was frequent but unacceptable: personne ne sait ce qu'est un père is oblique.

(e) offered 2 marks, and the notions needed were not to impose the project and to respect the wishes of the son. There were many responses which gave alternatives for the first element, without referencing the second: ne pas se considérer comme maître, ne pas être hyperpère, so gained only 1 mark.

- 8 Lisez cet article de magazine au sujet des relations père-fils. Répondez aux questions en français.

**Pourquoi est-ce souvent si compliqué entre les pères et leurs fils ?**

Changement de couches, biberons, et jeux sont assurés par les pères dès les premiers jours, ce qui est formidable. En revanche, un peu plus tard, une culture de silence revient entre père et fils. Les pères croient que leur parole n'est plus nécessaire et le silence crée des incompréhensions : les fils y lisent énormément de sentiments négatifs comme le mépris ou l'indifférence. Les échanges restent très limités. Par contre, entre mère et fille, on se dispute, pendant l'adolescence surtout, on se traite mal mais on continue à se parler.

Les pères doivent transmettre le désir de grandir, de vivre, d'affronter la réalité. Et pour cela... pas de mode d'emploi ! Personne ne sait ce qu'est un père, aujourd'hui encore moins qu'hier. Cependant si le père manque à son devoir, le fils va s'inventer un père de substitution, pris parmi les caricatures du masculin. Mais attention de ne pas devenir « hyperpère » : excessifs, autoritaires, ce sont des pères qui se considèrent des maîtres et imposent à leur fils un projet, sans aucun respect pour son propre désir.

Il faut faire simplement les choses qu'adore tout fils : aller au terrain de jeux, faire la cuisine avec lui, suivre ses réussites scolaires, l'écouter.

- (a) Comment est le niveau de participation des pères de nouveau-nés ?

(1)

très bien, ils change des couches, biberons et joue avec les enfants

- (b) Que déduisent les fils qui ont un père silencieux ? Donnez deux détails.

(2)

ils lisent beaucoup des chose mauvais comme le mépris ou l'indifférence. Les échanges sont limité entre les deux.

- (c) Décrivez la communication entre mère et fille. Donnez deux détails.

(2)

Ils dispute beaucoup, mais ils continue de parler

- (d) Qu'est-ce qui est plus difficile aujourd'hui qu'hier ?

(1)

d'être un ~~bon~~ père bonne père

(e) Selon le deuxième paragraphe, que doivent faire les pères quand ils planifient un projet avec leur fils ? Donnez **deux** détails.

(2)

N'être pas hyper père, par exemple excessifs, et l'impose pas des projets sur lui, laisse lui faire ses propre désir si il veut.

(Total for Question 8 = 8 marks)



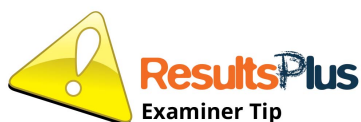
(a) is correct, as 'très bien' conveys the positive sense in the relationship.

(b) provides 1 mark for this candidate, as there is no reference to 'envers eux' and the disdain is not definitely against the sons.

(c) gains both marks, as is common for this response.

(d) is not a lift and is clear.

(e) gains 1 mark, as the first two elements address the notion of not imposing a project on the son, but by the time second idea is tackled, two elements have been exhausted.



(a) scored but better not to include too much detail, lest it invalidate the otherwise correct information.

(b) would be better addressed if there were clear reference to the target of the disdain. Candidates should strive to include all relevant information.

(c) 'ils' was tolerated in context, but candidates could take care to revise pronouns, and the ils continue verb conjugation, while it is comprehensible, would be worth picking up through checking, as there could be times where ambiguity is caused.

(e) is an instance where inference needs to be drawn, and this has been done with some success. Candidates should beware of repeating the same information. This is two elements both addressing the first notion.

## Question 9

This question was the most demanding reading comprehension, being long and literary, in this instance from *Germinal* by Zola. It fell squarely within the theme of employment, and while the passage was from a novel, this did not mean that the language of the questions, or the conceptual challenge of the questions, was excessive. Indeed, some very short and succinct responses scored well. Candidates need to look for the parts where they can score without undue difficulty, and take time to review their work. (c) Would not have provided too much of a challenge on a second consideration, perhaps.

(a) required a laconic response which could successfully be lifted from the passage.

(b) offered a number of alternatives for the 2 marks available. *retourner au travail* was most often offered, and *une baisse de de salaire* abounded. *Maintenir les tunnels* was not acceptable, since the notion of '*mieux*' was key, as tunnel maintenance was already taking place, albeit insufficiently.

(c) was surprisingly challenging, and references to time, not weather, were commonplace. '*Deux mois et demi*' or '*une heure*' were more frequent than '*froid*'.

(d) was accessed by a significant number of candidates, as '*haine*' or '*colère*' were both credited, but such a phrase as '*triste*' was not close enough to the sentiment of the passage.

(e), as (b), offered a number of routes to the 2 marks at candidates' disposal, ranging from fear and shame to absence of resentment. '*Ils semblaient au contraire le craindre*' was an untargeted lift, and although faithful to the passage, does not respond directly to the question.

(f) was a further part which required a change of angle, and those who responded from the point of view of Etienne and what he wanted to do, could not score. '*Qu'ils se changent en héros*', which is what Etienne wants for the miners, was acceptable.

- 9 Lisez cet extrait du roman *Germinal* d'Émile Zola. Répondez aux questions en français.

### Les mineurs reprennent le travail après la grève

Peu à peu, les chemins déserts se peuplaient, des mineurs passaient continuellement près d'Étienne, la face blême, silencieux. La Compagnie, disait-on, abusait de son triomphe. Après deux mois et demi de grève, vaincus par la faim, lorsque les mineurs étaient retournés au travail, ils avaient dû accepter de passer plus de temps à mieux maintenir les tunnels, cette baisse de salaire déguisée, ensanglantée du sang des camarades. On leur volait une heure de travail. Le travail recommençait. Partout, le long des chemins noyés de ténèbres, des files d'hommes trottant le nez vers la terre, ainsi que du bétail mené à l'abattoir. Ils grelottaient sous leurs minces vêtements de toile, ils croisaient les bras, roulaient les reins, gonflaient le dos, que la chaufferette, logée entre la chemise et la veste, rendait bossu. Et, dans ce retour en masse, dans ces ombres muettes, toutes noires, sans un rire, sans un regard de côté, on sentait les dents serrées de colère, le cœur gonflé de haine, l'unique résignation à la nécessité du ventre.

Les lanternes épuisées éclairaient la vaste salle encore sombre d'une clarté louche. Les mineurs qui attendaient là, pieds nus, la lampe à la main, regardaient Étienne de leurs gros yeux inquiets, puis baissaient le front, se reculaient d'un air de honte. Eux, sans doute, le connaissaient, et ils n'avaient plus de rancune contre lui, ils semblaient au contraire le craindre, rougissant à l'idée qu'il leur reprochait d'être des lâches. Cette attitude lui gonfla le cœur, il recommençait le rêve de les changer en héros, de diriger le peuple, cette force de la nature qui se dévorait elle-même.

- (a) Qu'est-ce qui a forcé les mineurs à reprendre le travail ?

(1)

La faim.

- (b) Que devaient faire les mineurs suite à l'échec de la grève ? Donnez deux détails.

Accepter qu'ils devaient passer plus de temps à <sup>mieux</sup> maintenir (2)  
◦ ~~Retourner au travail~~ les tunnels.

◦ Une salaire moins haute.

- (c) Quel temps faisait-il ?

(1)

Il faisait froid.

- (d) Quelle émotion ressentait les mineurs, quand ils ont repris le travail ?

(1)

◦ Colère.

(e) Comment les mineurs se sentaient-ils devant Étienne ? Donnez **deux** détails.

(2)

◦ Ils avaient peur.

◦ Ils avaient honte.

(f) Qu'est-ce qu'Étienne voulait que les mineurs fassent ?

(1)

~~Ce qu'il disait se comporter comme des héros.~~



(a) succinct and correct.

(b) contains two acceptable elements. The idea of more time maintaining the tunnels and a less high salary seem to convey the necessary information.

(c) refers correctly to the weather.

(d) is again a short but correct response.

(e) has two correct notions.

(f) se comporter conveys the idea of devenir or être héros so scores.



(a) and (c) are both straightforward questions which were intended as less challenging parts in response to a literary question. Candidates should review their work as more accessible marks could be overlooked under examination pressure.

(a) and (d) are both simple lifts from the passage. Candidates should try not to lose out on straightforward credit.

## Question 10

Unseen translation into English is new at this level and most candidates gained decent to good credit, even though it was only introduced last session and there is not yet a significant past paper corpus. This session avoided the difficulty of translating historical concepts, but there were some issues with grammar points such as *depuis* and *à moins que*. It is well worth candidates reviewing the programme of grammar study, in order that they are not confounded by them in the translation, or at least to have an awareness that there are twelve units of credit available, so attempts should be made to get every mark, rather than giving up when the passage as a whole is hard-going for some candidates. Thus in this passage, less able candidates who persevered were often quite successful in the final sentence and gained 3 marks there.

Réseaux sociaux was not the most straightforward concept for some to translate. Taking a moment to consider the overall theme of the translation is quite useful, as it informs possible guesses and would give some indication that copyright for works of art is being discussed.

Oeuvres d'art was challenging for some, as art eggs or open art were evidenced; *à moins que* and *depuis* wrong-footed numerous candidates, and had knock-on effects: unless he has been dead for seventy years, except in cases where he has not been dead for seventy years. The grammar programme of study is worth checking in the weeks before the examination.

Statut was often translated as 'statue' which is perhaps unlikely in the context, but is confusable with works of art.

The last sentence was accessed across the ability range, but *droits d'auteur* was not generally rendered felicitously. *Creator* was rejected, but constructions which conveyed the sense of copyright could score: the author's rights, for instance.



## Paper Summary

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

- A careful reading of each part, with attention to the specific question words is important. The angle of the question needs attention.
- Manipulation is often required and lifting from the passage is only successful if the correct information is directly given.
- Particular care is needed in the lifting passages, where inattentive transcription does not always lead to comprehensible responses.
- All French offered needs to communicate unambiguously in the comprehension questions.
- The skills of deduction and inference are assessed in this specification, and candidates should not expect all information to be presented in the passages.
- The order of elements rule means that only as many elements as there are marks available are considered. Candidates are advised to offer responses which are succinct and direct.
- Q4b is a summary exercise and full credit is gained where candidates are selective.
- In Q10, natural English is sought, so it is worth re-reading the response, guessing rather than leaving gaps, and judging whether the English passage feels natural, as distinct from the French in the original passage.

## 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>



