



GCE MARKING SCHEME

SUMMER 2016

**FRENCH - FN4
1194/01**

INTRODUCTION

This marking scheme was used by WJEC for the 2016 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

GCE FRENCH FN4
SUMMER 2016 MARK SCHEME

Principles of marking

- Mark clearly in **red** in the conventional way, i.e. underlining errors, querying unclear French, words based on English/Welsh, giving an indication that each response and each page has been seen.
- Put your marks clearly in right-hand margin.

Q.1 Listening texts

The total mark for this question is 6.

1 mark awarded for each answer in English/Welsh. No mark awarded if answer is in French.

Q.2 Reading Comprehension

(a) The total mark for question 2 (a) is 10: the question is split into two parts, each worth 5 marks in total.

Première partie

1 mark awarded for each answer in English/Welsh. No mark awarded if answer is in French.

Deuxième partie

1 mark awarded for each answer in French. No mark awarded if answer is in English/Welsh.

No marks will be awarded for a 'straight lift'. The French must be "manipulated" in some way.

Q.2(b) Comprehension answers in French on reading text

The total mark for question 2 (b) is 12.

1 or 2 marks awarded, as appropriate, for each correct response.

No marks will be awarded for a 'straight lift'. The French must be "manipulated" in some way. English or Welsh words used in the answer will mean that a mark will not be awarded for that particular section. Answers must be comprehensible but minor errors not affecting meaning will be tolerated.

Q.3 Translation into French

The total mark for question 3 is 25: 15 marks are awarded for communication and 10 marks are awarded for accuracy.

All parts of a sentence must be incorporated into the answer; a mark cannot be awarded for a section if one word or its meaning is missing. The translation must make sense in French. A 'free' translation will be acceptable as long as every part of the section has been assimilated fully into the meaning. A list of acceptable and unacceptable responses is given to guide the assessment of communication and will be discussed at conference. If you are uncertain about what constitutes an acceptable/unacceptable response, you must contact your team leader.

To award a mark out of 10 for accuracy, use the *Accuracy (AO3)* grid and follow the guidance overleaf for Banded mark schemes.

Q.4 Essay

The total mark for question 4 is 45: 15 marks are awarded for 'Quality of Response', 10 marks are awarded for 'Knowledge of film/text/region', 10 marks are awarded for 'Accuracy' and 10 marks are awarded for 'Range and Idiom'. **There MUST be evidence that you have assessed the essay, e.g. a tick at the end of the response or at the bottom of each page.** Overlong essays may be self-penalising under quality of response for irrelevant material but you must **NOT** draw a line and stop marking. **All** of the essay must be marked. Essays that do not meet the 400 word requirement may be self-penalising as they may be characterised by limited development, range and evidence, for example.

Banded mark schemes

Banded mark schemes are divided so that each band has a relevant descriptor. The descriptor for the band provides a description of the performance level for that band.

Examiners should first read and annotate a learner's answer to pick out the evidence that is being assessed in that question. Once the annotation is complete, the mark scheme can be applied.

This is done as a two stage process.

Stage 1 – Deciding on the band

When deciding on a band, the answer should be viewed holistically. Beginning at the lowest band, examiners should look at the learner's answer and check whether it matches the descriptor for that band. Examiners should look at the descriptor for that band and see if it matches the qualities shown in the learner's answer. If the descriptor at the lowest band is satisfied, examiners should move up to the next band and repeat this process for each band until the descriptor matches the answer.

If an answer covers different aspects of different bands within the mark scheme, a 'best fit' approach should be adopted to decide on the band and then the learner's response should be used to decide on the mark within the band. For instance if a response is mainly in band 2 but with a limited amount of band 3 content, the answer would be placed in band 2, but the mark awarded would be close to the top of band 2 as a result of the band 3 content. Examiners should not seek to mark candidates down as a result of small omissions in minor areas of an answer.

Stage 2 – Deciding on the mark

Once the band has been decided, examiners can then assign a mark. During standardising (marking conference), detailed advice from the Principal Examiner on the qualities of each mark band will be given. Examiners will then receive examples of answers that have been awarded a mark by the Principal Examiner. Examiners should mark the examples and compare their marks with those of the Principal Examiner.

When marking, examiners can use these examples to decide whether a learner's response is of a superior, inferior or comparable standard to the example. Examiners are reminded of the need to revisit the answer as they apply the mark scheme in order to confirm that the band and the mark allocated is appropriate to the response provided.

Indicative content is also provided for banded mark schemes. Indicative content is not exhaustive, and any other valid points must be credited. In order to reach the highest bands of the mark scheme a learner need not cover all of the points mentioned in the indicative content but must meet the requirements of the highest mark band. Where a response is not creditworthy, that is contains nothing of any significance to the mark scheme, or where no response has been provided, no marks should be awarded.

GCE FRENCH FN4

SUMMER 2016 MARK SCHEME

	AO1	AO2	AO3	Totals
Listening and responding	6			6
Reading and responding		22		22
Translation		15	10	25
Essay	10	15	20	45

- Q.1** Listen to the passage « **Parfois les entreprises ne voient rien** » and answer the following questions **in English**. [6]
1. How often does the theft of personal data happen? [1]

*Every day **OR** daily.
NOT all of the time*
 2. Why are security systems breached? [1]

*New technology **OR** too many entry points / doors etc. to keep an eye on.
NOT to steal personal details*
 3. What do young hackers do when they hack into computers? [1]

*Either have fun **OR** mess around **OR** they order things **OR** get themselves things **OR** request things **OR** buy things.
NOT they like to control things*
 4. Why is hacking different these days? [1]

Money can be made.
 5. Why is hacking undertaken by professional criminals nowadays? [1]

*Lots of money in it **OR** large scale **OR** money needs to be laundered.
NOT millions can be made **NOR** they want to steal a million **NOR** because hacking is now more difficult **NOR** amateurs do not have the infrastructure*
 6. Why does the price of stolen bank details fluctuate? [1]

*Bitcoins **OR** virtual currency **OR** virtual money **OR** volatile **OR** transient currency are **OR** is used.
NOT money (t.c) **NOR** virtual procedure **NOR** unreliable*

- Q.2** (a) Read the passage entitled « **La table du réveillon se recycle** » and answer Part 1 **in English** and the questions for Part 2 **in French**. [10]

Première Partie

Answer the questions on this first part **in English**.

1. According to a survey by “Eco-Emballages” what problem do some French people have? [1]
*They don't know into which bins they should put their rubbish.
NOT they don't know how to separate rubbish (too vague)*
2. What does the new ‘Triman’ logo indicate? [1]
*That something is recyclable OR the three recyclable groups (must mention recycling).
NOT different colours*
3. Why must glass items be sorted? [1]
*Some types of glass cannot be recycled with glass bottles OR some types of glass will affect the quality of the recycled material OR will contaminate the recycled material OR some have a higher melting point.
NOT broken glass NOR there are many different types of glass NOR different melting times*
4. What is likely to happen to some plastic items from 2020 onwards? [1]
*They OR their use will be banned OR forbidden.
NOT they will be binned*
5. Why is this? [1]
They cannot be recycled.

Deuxième Partie

Répondez aux questions de la deuxième partie **en français en utilisant vos propres mots dans la mesure du possible**.

6. Pourquoi ne peut-on pas recycler certains papiers cadeaux ? [1]
*Parce qu'ils brillent OR parce qu'ils sont brillants.
NOT plastique(s)*
7. À quelle condition nous permet-on de recycler les boîtes de chocolats ? [1]
Les boîtes doivent être propres OR il n'y a pas de chocolat dans les boîtes OR elles ne doivent pas être souillées OR à condition que les boîtes soient propres OR ne soient pas sales OR souillées.
8. Que doit-on faire avant de recycler des objets en aluminium ? [1]
*Il faut (juste) les vider OR les objets doivent être vides OR vidés.
NOT objects NOR rien NOR on doit les laver*

9. Que fait-on des coquilles d'huîtres si on n'a pas de jardin ? [1]

*On les donne aux poules **OR** on trouve un bac **OR** une poubelle **OR** un récipient **OR** un endroit pour les recycler.*

***NOT** récupérer **NOR** demander votre mairie s'il y a des bacs de recyclage (no à means to ask for your town hall) **NOR** maire (person not place)*

10. Comment votre mairie vous aide-t-elle à recycler les sapins de Noël ? [1]

*La mairie **OR** elle prépare des points de récupération **OR** des points de collecte **OR** une déchetterie.*

***NOT** maire (person not place) **NOR** recycler on its own (needs a place)*

- Q.2** (b) Lisez « **Corine n'a plus besoin d'aide à l'école** » puis répondez **en français** aux questions suivantes **en utilisant vos propres mots dans la mesure du possible.** [12]
1. Comment Corine Mira a-t-elle plus de chance que beaucoup d'handicapés à Madagascar ? [1]
Elle va à l'école OR elle est scolarisée OR elle fait partie de l'école OR scolarisation.
NOT elle est partie de l'école **NOR** elle fait partie d'un programme d'éducation inclusive (doesn't state specifically that this is in a school)
2. Quel est le but principal de « Handicap International » ? [1]
D'intégrer OR inclure les handicapés dans des établissements ordinaires OR la scolarisation ordinaire.
NOT une école normale
3. Quel a été le résultat de la formation donnée aux enseignants par Handicap International ? [1]
Ils OR les enseignants ont pu OR appris à s'occuper de OR prendre en charge des enfants handicapés OR ils peuvent enseigner les enfants handicaps
Accept present or perfect tense
NOT aider (on its own), accept aider plus learning
4. Qu'a dû faire Corine quand elle avait des devoirs écrits à rendre ? [1]
Elle a été obligée (not imperfect) de dicter son travail OR elle a dû dicter ses devoirs OR elle a dicté son travail.
NOT parler **NOR** dire à/avec leurs enseignants
5. Qu'est-ce qui arrive souvent aux handicapés à Madagascar ? [1]
Ils sont stigmatisés OR exclus OR marginalisés OR pas acceptés (NOT rejetés (in text)) OR la stigmatisation OR l'exclusion.
NOT stigmatisation **NOR** exclusion without the article (= English)
6. Comment savons-nous que les initiatives de sensibilisation auprès des autres élèves à l'égard des handicapés ont réussi ? [1]
Les enfants ont cessé de se moquer d'elle OR elle/Corine ne se sentait plus rejetée OR on ne moque plus/pas d'elle
NOT elle n'est pas moqué(e)
7. Pourquoi la vie de Corine a-t-elle changé en octobre 2013 ? [1]
Elle s'est fait opérer (NOT elle a pu) OR elle a eu une opération OR intervention.
NOT imperfect **NOR** operation without the é (= English)
8. Quels sont les bienfaits durables de l'évènement d'octobre 2013 sur Corine ? [2]
- (i) *Elle voit bien les inscriptions au tableau...OR ce qui est écrit au tableau OR elle peut lire le tableau.*
- (ii) *Elle n'a plus besoin d'aide OR elle est plus indépendante (Fr) (NOT elle porte des lunettes) NOR independent(e) (= English).*

9. Comment savons-nous que Corine est très reconnaissante de ce qui lui est arrivé ? [1]

*Elle pleure (en nous racontant l'histoire).
NOT elle pleut*

10. Quelle est l'attitude de la communauté envers les handicapés à Madagascar ? [1]

*La communauté les rejette **OR** ils ne sont pas acceptés **OR** les handicapés sont isolés **OR** ils sont stigmatisés.
NOT ils sont rejetés = 0 (lifted) **NOR** la communauté a une mauvaise attitude*

11. Pourquoi tant de personnes à Madagascar craignent-elles les handicapés ? [1]

*Ils craignent que les handicapés (n')aient une maladie contagieuse **OR** ils ont peur que les handicapés (ne) soient contagieux **OR** ils ont peur qu'ils ne puissent donner leur handicap à d'autres enfants **OR** l'handicap est une contagion
NOT ils ont peur des handicapés **NOR** ils sont pas capables d'être scolarisés*

Q.3 Translate into French

[25]

Recycling is so important nowadays. // However, it isn't always easy to know // into which bin you are supposed to throw your bottles and rubbish // after you have finished eating and drinking // at Christmas and the New Year, // and what are you supposed to do with your Christmas tree? [6]

Life should be easier // from New Year's Day // as you will find a new logo on packaging which can be recycled. // Nevertheless, // continue to take care // when sorting your rubbish. // You will need a bin for glass, // another one for plastic, a third one for paper// and a fourth for the food that you have not eaten. // [9]

Allocation of marks

Communication

15 marks (AO2) for communicating the ideas contained in each section.

Communication: 15 sections, each awarded 1 mark

NB Accept the use of <i>on</i> , <i>tu</i> or <i>vous</i> , where relevant in any section but the corresponding possessive adjective must be correct.		
English	Accepted	Not accepted
1. Recycling is so important nowadays.	Le recyclage est si OR tellement OR très OR vraiment OR donc important de nos jours OR maintenant OR actuellement OR aujourd’hui.	No qualifier with the adjective en ce moment plus as an intensifier (as there is no comparison)
2. However, it isn’t always easy to know	Cependant OR pourtant OR néanmoins OR toutefois OR mais, il n’est pas toujours facile de savoir	donc /alors /toutes les fois
3. into which bin you are supposed to throw your bottles and rubbish	dans quelle poubelle OR quel bac OR quel conteneur il faut OR on est censé de OR on doit OR on devra OR on devrait jeter OR mettre OR déposer OR placer vos bouteilles et vos OR les déchets OR ordures	Incorrect possessive adjective (see note above) boîte/ seau introduire
4. after you have finished eating and drinking	après avoir fini OR après que vous aurez fini OR quand vous aurez fini de manger et de boire	après on a fini / après qu’on eût / après qu’on ait fini mangé
5. at Christmas and the New Year,	à Noël et au OR le Nouvel An (tolerate pendant Noël/ Nouveau / à la Nouvelle Année),	en Noël /au Noël / <u>a</u> Noël (no accent on the à)/ en Nouvelle Année / en Nouvel An
6. and what are you supposed to do with your Christmas tree?	et que doit-on faire (OR que faire) OR on devrait OR que devra-t-on OR que devrait-on faire OR on doit faire quoi de OR avec son OR le sapin (de Noël)? (tolerate arbre de Noël) Accept ‘pouvoir’ for ‘devoir’ ; accept omission of ‘et’	arbre (on its own) / abre Quoi on doit faire de ...
7. Life should be easier	La vie devrait être <u>plus</u> facile (comparative essential)	Future, present of ‘devoir’; use of ‘falloir’
8. from New Year’s Day	à partir du OR après OR dès le Jour de l’An OR du premier OR 1 ^{er} janvier	Nouvel An/ le 1 janvier / la journée de l’An ; de for ‘from’
9. as you will find a new logo on packaging which can be recycled.	parce que OR car OR comme OR puisque OR étant donné que OR vous trouverez un nouveau logo sur les emballages recyclables OR qui peuvent être recyclés.	qu’ils peuvent recycler produit(s)
10. Nevertheless,	Néanmoins OR Cependant OR Pourtant OR Malgré cela OR En dépit de cela OR Toutefois	Malgré (on its own)/ En dépit de (on its own) / Mais / any misspelling of ‘Néanmoins’
11. continue to take care	continuez à/d’ être prudent OR être attentif OR il faut OR on doit OR on devrait continuer de/à prendre soin(s) OR de faire attention	prendre conscience / prendre attention / consciencieux

12. when sorting your rubbish.	de bien trier vos déchets OR au bon tri de vos déchets OR quand vous triez vos déchets OR quand on trie OR en triant les OR ses déchets OR pendant le triage de vos déchets.	séparer / organiser / arranger
13. You will need a bin for glass,	Vous aurez besoin d' OR il (vous) faudra un bac OR d'un récipient OR d'une poubelle pour le verre,	Conditional or any tense other than future besion ; ver, vers, vert
14. another one for plastic, a third one for paper	un(e) autre pour le plastique, un(e) troisième pour le papier	trois, misspellings of 'troisième'
15. and a fourth for the food that you have not eaten.	et un(e) quatrième pour la nourriture OR l'alimentation OR les aliments que vous n'aurez pas mangé(e)/mangé(s) OR pour la nourriture OR l'alimentation OR les aliments que vous n'avez pas mangé(e)/mangé(s) OR pour les restes du repas OR pour la nourriture OR l'alimentation OR les aliments non mangé(e)/mangé(s).	Pluperfect la cuisine misspellings of quatrième

Accuracy (AO3)

- 10-9** Excellent command of grammar and syntax. Consistently correct use of language despite a few errors, some corrected. High degree of accuracy (e.g. correct use of verb endings, accents, adjectival agreements, accurate spelling).
- 8-7** Evidence of sound grasp of grammar and syntax. Occasional errors, some of which may be repeated, indicating a particular weakness.
- 6-5** The basic principles of grammar are applied in factual contexts, but the level of accuracy tends to suffer in abstract, argumentative use of the target language. A number of recurring errors (genders, pronouns, verb endings, tenses, agreement) tend to detract from an otherwise convincing performance.
- 4-3** A degree of accuracy is evident in brief factual statements only, usually in pre-learned responses. High incidence of elementary errors.
- 2-1** Very limited evidence of applying basic grammatical rules. Erratic use of simple grammatical forms in a few straightforward utterances. May appear careless.
- 0** No rewardable language.

INDICATIVE CONTENT FOR FN4 GUIDED STUDIES 2016

The following approaches are suggestions only. They are not intended to be prescriptive or exhaustive. Candidates may choose any approach to the questions set as long as it addresses the question directly and is backed up by specific reference to the film, text or region. Assessment will focus solely on the extent to which the answer satisfies the specific descriptors of the mark scheme, irrespective of any indicative content suggested here that may or may not be referred to.

A. LE MONDE DU CINÉMA

1.
 - (a)
 - Léon - male teacher at the village school. His wedding dominates the opening scenes of the film
 - His bride is a victim of Popaul. Shocking because he was a guest at the wedding
 - Léon represents happiness and grief and the fragility of life. The happiness of the wedding and the powerful scenes at the funeral emphasise this
 - (b)
 - Innocent, laid-back, simple butcher, but he mentions his experiences of combat in Algeria and Indochina repeatedly
 - Popaul was tortured by what he saw and the acts he had to commit in the army. He has seen nothing but blood and cannot get beyond it. He will never be able to lead a normal life
 - He is disgusted by the murders he commits and this enables the audience to feel some sympathy with him
2.
 - (a)
 - Their original meeting at the Turkish border –the meeting of east and west
 - For Réda. Mustapha embodies all the paternal qualities that his own father lacks. This makes him question the father/son relationship
 - The religious angle – Mustafa is more laid-back in his faith which appeals to Réda and reinforces his resentment at having to travel to Mecca
 - (b)
 - Réda is a “*jeune beur*”, rooted in French culture and way of life (lycée, girlfriend, mobile phone)
 - As they travel east Réda becomes less confident and more resentful
 - Eventually he realises the importance of “*sa double culture*” and can accept what it means to him
3.
 - (a)
 - Atmosphere of suspicion - many secrets to hide (Jewish pupils)
 - *La milice* – scene in the restaurant. They are enforcing the law while the German officers turn a blind eye
 - Joseph – the symbol of “*le collaborateur*” and the impact that this has on the events of the film and its dénouement
 - (b)
 - The opening scene at the station. Mme Quentin and her farewells to her 2 sons – family background established
 - Julien finds separation difficult. François is older, more confident, brash
 - Mme Quentin’s influence at *l’internat*, her visit and the scene at the restaurant

4. (a)
 - Vinz is the key character and the only one who is really bent on revenge
 - White, Jewish, full of resentment and anger, thrives on the disorder and chaos of “*la banlieue*”
 - Vulnerable. Almost childlike glimpses of Vinz seen throughout the film and the ending elicit pity for him
- (b)
 - Life in “*la banlieue*” and its social problems in all sectors are seen filmed in black and white which highlights the social and physical landscape
 - Aftermath of the riots reinforce the hopelessness for the young people, lack of ambition and prospects
 - Very few positive affirmations in the film
5. (a)
 - Hard, aggressive, ugly, pathological liar. Sent to the school by psychiatrist
 - Creates fear, bad influence on the boys. Upsets equilibrium
 - Falsely accused and arrested for theft – revenge – sets fire to the school
- (b)
 - Music calms and encourages the boys, gives them hope and inspiration
 - The effect and importance of “*la chorale*” to all the characters
 - Morhange and Pépinot both greatly influenced with different outcomes
6. (a)
 - Daxiat –powerful and ambitious Parisian theatre critic and collaborator, with anti-Semitic views. Represents the darker side of *l’Occupation*
 - Tries to influence Marion but when she refuses, he is threatening and tries to ruin the theatre with bad reviews
 - Dangerous – knows that Lucas Steiner has not left France
- (b)
 - Dangerous times (1940s Paris) – rationing, curfews, every aspect of everyday life affected by *l’Occupation*
 - Theatre setting – “play within a play” i.e. escape from reality
 - Real danger and need for survival - Lucas Steiner
7. (a)
 - Dufayel is a father-figure for Amélie. They help each other and he encourages her to undertake her first mission to help someone
 - Importance of the painting and how Dufayel uses it to help Amélie
 - His role in bringing Amélie and Nino together
- (b)
 - Ideal world created by Jeunet – visually pleasing, colourful but unreal, a fairy-tale quality.
 - Amélie’s “meddling” and the effect it has on the other characters.
 - Amélie as the key character and influence on the events of the film and their outcomes.
8. (a)
 - Mika’s role – the chocolate business is her empire, she has power and influence
 - Symbol of sweetness (on the surface) but beneath Mika is dangerous and cunning
 - She offers hot chocolate drinks to her family with a variety of motives – this creates suspense and suspicion
- (b)
 - Jeanne believes that André is her real father and tries to prove it
 - She becomes involved with the family and its issues – her arrival causes worry and concern in a variety of ways
 - She is suspicious of Mika and tries to prove that she is plotting against her family

B. LE MONDE DE LA LITTÉRATURE

1. (a)
 - Meursault -atheist, natural not spiritual world
 - *Monsieur L'Antéchrist*
 - L'aumônier's visit in prison and its effect
- (b)
 - Indifferent, outside the action, merely an observer (he is the narrator)
 - Affected by physical environment – heat, sounds
 - No reaction to events concerning him
2. (a)
 - Everything seen through Annie's eyes
 - "Écriture plate" – unemotional and objective style
 - Confessional element – events of her childhood and adolescence, relationship with her parents
- (b)
 - Father's place in society, social class
 - His efforts to encourage and promote his daughter via education
 - The importance of the social class system in post-war France
3. (a)
 - Manon, Aimée, Baptistine, Magali and their role.
 - Comedy element – Pamphile et la grosse Amélie
 - Female strength and determination in a patriarchal society
- (b)
 - First impressions of village life – ordinary and unchanging
 - The people and events that cause changes
 - The effect of these events on the villagers and the long term effects
4. (a)
 - Father-son relationship – Hugo's admiration for Hoedere.
 - Realism (Existentialism) v realism and pragmatism
 - Assassination – political or personal motives
- (b)
 - Not afraid to make unpopular decisions for the good of the party
 - Hugo learns that politics are not pure and ideological
 - To be effective in politics "*il faut salir les mains*"
5. (a)
 - Full of admiration for France, its people and culture
 - Hopes to see a real union between France and Germany post-war
 - Idealist, not aware of the realities of war (views change after Paris)
- (b)
 - Symbolism to represent the strength of resistance (uncle and niece)
 - La Belle et la Bête – France and Germany, fragility and culture v strength and brute force
 - La mer – calm on surface, turbulence below
6. (a)
 - Phil – teenager on the brink of adulthood
 - Mme Dalleray seduces him and introduces him to the adult world
 - The impact on Phil and on his relationship with Vinca
- (b)
 - The differences in maturity between girls and boys
 - Changes in their relationship compared with previous years
 - The effect on their emotional and physical relationship during this summer

7. (a)
 - Trade union delegate – “old style” politics (1936)
 - Friend and comrade of Busard’s father
 - Opposed to Bernard and warns him of the consequences of his actions
- (b)
 - Not a likeable character, difficult to feel sympathy for him
 - He is mean and petty-minded, difficult relationship with Marie-Jeanne
 - Vague dreams of future which he achieves but after terrible personal cost
8. (a)
 - Rules of war – oppression by occupying forces
 - Advice given to Elisabeth Rousset but can be applied to characters and situations in other stories
 - Prussian dominance and examples of overcoming this
- (b)
 - Coarse and bombastic – cruel towards the French
 - They highlight the futility of war
 - Not all Prussians behave in a stereotypical fashion

C. LES RÉGIONS DE LA FRANCE ET DE LA FRANCOPHONIE

1.
 - (a)
 - Encourage visitors to the region, promote local culture and heritage
 - Good for local economy – job creation, hotel and catering industries, increased footfall for shops
 - (b)
 - Implement 'cleaner' air and transport policies. Traffic reduction schemes. Public transport network
 - Alternative and renewable energies
2.
 - (a)
 - Encourage visitors to the region, promote local culture and heritage
 - Good for local economy – job creation, hotel and catering industries, increased footfall for shops
 - (b)
 - Implement 'cleaner' air and transport policies. Traffic reduction schemes. Public transport network
 - Alternative and renewable energies
3.
 - (a)
 - Urban and rural pollution – heavy traffic, geographical location- route from Channel ports to the south and centre
 - Solutions - Public transport network, 'clean' transport, e.g. « *le tramway* » à *Nantes*, better infrastructure
 - (b)
 - Damage to monuments and heritage sites because of tourism, environmental problems
 - Promotion of local culture and heritage and language
4.
 - (a)
 - Implement 'cleaner' air and transport policies. Traffic reduction schemes. Public transport network
 - Alternative and renewable energies
 - (b)
 - Encourage visitors to the region, promote local culture and heritage
 - Good for local economy – job creation, hotel and catering industries, increased footfall for shops
5.
 - (a)
 - Encourage visitors to the region, promote local culture and heritage
 - Good for local economy – job creation, hotel and catering industries, increased footfall for shops
 - (b)
 - Implement 'cleaner' air and transport policies. Traffic reduction schemes Public transport network
 - Alternative and renewable energies
6.
 - (a)
 - Encourage visitors to the region, promote local culture and heritage
 - Good for local economy – job creation, hotel and catering industries, increased footfall for shops
 - (b)
 - Implement 'cleaner' air and transport policies. Traffic reduction schemes. Public transport network.
 - Alternative and renewable energies.

7.
 - (a)
 - Urban and rural pollution – heavy traffic, geographical location- route from Channel ports to the south and centre
 - Solutions - Public transport network, 'clean' transport, parking, better infrastructure
 - (b)
 - Damage to monuments and heritage sites because of tourism, environmental problems
 - Promotion of local culture and heritage and language
8.
 - (a)
 - Implement 'cleaner' air and transport policies. Traffic reduction schemes. Public transport network
 - Alternative and renewable energies
 - (b)
 - Damage to monuments and heritage sites because of tourism, environmental problems
 - Promotion of local culture and heritage and language

Q.4 ESSAY MARK SCHEME UNIT 4

N.B. MUST ANSWER QUESTION SET

Quality of Response (AO2)

- 15-13** Full and direct response to the question set. Able to focus on the task immediately and without deviation. Clear organisation, systematic and coherent. Shows excellent command/judgement in the use of source material. Imaginative approach (e.g. incisiveness, evaluation and analysis). Clear viewpoint, sense of purpose and analysis. Concise, matching exposition/conclusion. Argument fully supported by evidence.
- 12-10** Competent, but lacks some incisiveness, evaluation and analysis. Sound argument, not always exhaustive, with appropriate examples to illustrate a point; a little obliqueness, a few relevant conclusions not drawn or poorly supported by evidence; some inappropriate description. But generally well balanced and supported, coherent exposition/conclusion.
- 9-7** Some sense of direction and some originality, but also some deviation/triviality. Insufficient focus on central aspects of the task. Strong tendency to describe rather than analyse, and to supplement pre-learned information which is not directly related to the given context. But also **some** independence of thought. Occasional mismatch between argument and evidence/information; inappropriate/unconvincing conclusions.
- 6-4** Some sense of shape, but with flaws and lack of purpose. Limited success in trying to answer specific points. Confused responses/comments tend to distort/dissipate the argument presented. Repeated misunderstandings/misinterpretations of materials and/or questions. Some second-hand ideas. General lack of analysis and overall organisation. Argument unclear, poorly supported by evidence.
- 3-1** Little or no indication that the scope of the task has been understood. Response rambling, disjointed, leading nowhere; information presented for no apparent purpose, important aspects/evidence ignored; pre-learned/'adapted' passages, poorly incorporated; narrow scope, largely irrelevant.
- 0** Totally unfocused. Responses/statements out of context. Barely more than a list of disconnected items. No connection with the task in hand.

Knowledge of film/text/region (AO1, AO2)

- 10-9** Candidate is thoroughly familiar with the chosen topics/texts. Answers, views and statements demonstrate sound factual knowledge and judgement. Able to draw easily on source material relevant to support a view or argument or to compare/contrast aspects of the subject under discussion.
- 8-7** Evidence of good factual knowledge and judgement despite one or two inconsistencies in presenting particulars from topics/texts studied. Evidence of good scope of sources studied, with no significant misrepresentation of facts.
- 6-5** Evidence of some general knowledge with limited factual detail of topics/texts studied, focused on content rather than judgement. Candidate may confuse certain aspects because they have been 'learned' without being fully assimilated. Prone to misrepresentation/misinterpretation of facts. Views and opinions, such as there are, tend to be unsupported by evidence.
- 4-3** Superficial knowledge, confused presentation of unrelated facts which may have little or nothing to do with the subject under discussion and may lead to misunderstanding/misinterpreting certain issues or questions. No evidence of a range of sources studied. Some inappropriate vocabulary, repetition of 'learned' key statements without genuine argument/understanding.
- 2-1** Distinct lack of factual knowledge, lack of corresponding vocabulary. No evidence that the topics/texts have been studied in any depth, neither in French nor the mother tongue. May present pre-learned isolated statements out of context, incorrect references to names or places. Frequent misunderstandings.
- 0** No information conveyed that is relevant to the task in hand, no evidence that topic/text has been studied.

Accuracy (AO3)

- 10-9** Excellent command of grammar and syntax. Consistently correct use of language despite a few errors, some corrected. High degree of accuracy (e.g. correct use of verb endings, accents, adjectival agreements, accurate spelling).
- 8-7** Evidence of sound grasp of grammar and syntax. Occasional errors, some of which may be repeated, indicating a particular weakness.
- 6-5** The basic principles of grammar are applied in factual contexts, but the level of accuracy tends to suffer in abstract, argumentative use of the target language. A number of recurring errors (genders, pronouns, verb endings, tenses, agreement) tend to detract from an otherwise convincing performance.
- 4-3** A degree of accuracy is evident in brief factual statements only, usually in pre-learned responses. High incidence of elementary errors.
- 2-1** Very limited evidence of applying basic grammatical rules. Erratic use of simple grammatical forms in a few straightforward utterances. May appear careless.
- 0** No rewardable language.

Range and Idiom (AO3)

- 10-9** Wide range of appropriate structures and vocabulary that is directly relevant to the essay chosen. Firm grasp of French idiom. Able to adapt to changing linguistic demands and to handle a variety of appropriate structures with ease. Uses language effectively to communicate ideas. Evidence of style, nuance and appropriate register.
- 8-7** Good range of structures and vocabulary to suit a variety of linguistic situations, but some limitation in abstract contexts. Appropriate use of 'French' structures. Reasonable feel for register appropriate to the situation. Less common topic-specific vocabulary used to good effect.
- 6-5** Able to use a limited range of structures appropriately. Evidence of some English/Welsh structures used inappropriately. Some vocabulary lacking or used inappropriately.
- 4-3** Evidence in straightforward factual contexts of understanding some basic principles of idiomatic usage. Range of structures and vocabulary limited to the most common. Short sentences predominate, but some pre-learned phrases used appropriately.
- 2-1** Range of structures and vocabulary adequate only for factual statements. Evidence of a sense of grammatical structure only in short phrases.
- 0** No rewardable language.