
AS

FRENCH

Paper 2 Writing
Report on the Examination

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General comments

Most students were well prepared for the demands of this new AS assessment and it was clear that since their GCSE assessment much practice had been provided and progress made in the skill of translation from English into French. More detail on this is given in the Question 1 section. Likewise, preparation for the essay question on books and films had been generally thorough and there was evidence of a confident handling of a generally reasonable to very good level of knowledge and understanding of the works studied. The full range of titles was covered across the entry but by far the most popular choices of books were *L'Étranger*; *Un Sac de Billes*; *Kiffe kiffe demain*; and *No et moi*. For the films, the most popular were *La Haine*; *Au revoir les enfants*; *Les 400 coups* and *Entre les murs*.

Section A Question 1: Translation into French

In many cases prudent use was made of the source passage and vocabulary items such as *la cyber-intimidation*; *l'apparence*; *des commentaires* and *en sécurité* were successfully spotted and used by most. Fewer in number were those students who identified correctly and used *être visé(s) par*; *se sentir*; *avoir peur que...* Not all students were successful in manipulating source-passage language where this was required. For example, many lifted *de communiquer* instead of using *pour communiquer*. Students must be aware of the need to read the sentences in English carefully and to note subtle but nonetheless important changes such as the difference between *my friends* in sentence 01.3 and *with friends* in sentence 01.5.

The following specific points relate to individual sentences.

1.1 *Is becoming* was generally well conveyed with some impressive uses of *est en train de devenir* in evidence, but equally *est devenu* occurred frequently and this, of course, changed the meaning. Many were distracted by the English *more and more* and gave a literal translation – *plus et plus* – for this. The agreement of the adjective *commun* was not made by very many students. Something more specific than *les jeunes* was needed for *teenagers* for the mark to be awarded here.

1.2 Errors of accent on *l'année dernière* were not penalised as these were neither grammatical nor could cause ambiguity. Most students scored the mark for this first part. The next part produced some inaccuracies with the past participle of *recevoir*, but many used the correct past participle and an encouraging number used the imperfect tense correctly. *Presque* proved to be an unknown vocabulary item for many students.

1.3 *And we don't feel* was generally not well handled. Many students did not use the appropriate reflexive pronoun with the *nous* subject and a good number did not change the verb ending from –*ent* in the source passage to –*ons*. A small number showed a good grasp of idiom by using *on* instead of *nous* and produced an accurate *on ne se sent pas*.

1.4 Those who used *à ma mère* without an accent on the *a* did not score the mark as this causes ambiguity. *But I was afraid* proved a very effective discriminator both in terms of the idiomatic use of *avoir* and the correct time-frame. For *would be limited* many lifted inappropriately from the source-passage and used *interdit* instead of *limité*.

1.5 The future tense was used with a high degree of accuracy for *I will continue* but many missed the preposition following *continuer*. Many students did not know the French for *despite* and a

disappointing number of those who did know this then went on to misspell *dangers* (*dangers* occurred frequently).

To summarise and provide a check-list for ensuring greater accuracy, the following should be noted:

- Check for adjective agreements and clues for the gender of nouns from the source-passage
- Check that verb forms are correct, that endings have been changed if necessary from forms in the source-passage and that tenses have been changed where necessary from those used in the source passage
- Pay attention to consistency with plurals e.g. *tous les jours*.

Section B Books and Section C Films

The vast majority of essays were well structured and students made good use of the suggested bullet points to organise their response. There were some good answers that did not significantly exceed the 250 word recommendation but the majority of students wrote more than this. The very best essays were those where the chosen bullet-points were well developed with clear examination supported by evidence from the books or films; these remained relevant to the question and avoided excessive narration of events and incidents but used well-selected evidence to support judgements and observations made. Across the range of books and films studied it was clear that many students had engaged in a meaningful way with the content of the works and had enjoyed their studies.

Question 2 Molière *Le Tartuffe*

Question 2.1 was more popular than 2.2. and there was a good understanding of Elmire's role in the play as well as her relationship with her husband and with Tartuffe.

Question 3 Voltaire *Candide*

The question on Voltaire's treatment of the theme of war was the more popular choice and this was an aspect of the work that students had spent a considerable amount of time getting to grips with. There were some excellent responses to this question that showed a detailed understanding and a clear appreciation of Voltaire's use of satire.

Question 4 Guy de Maupassant *Boule de Suif*

The character of Boule de Suif was the more popular choice of question and was generally well handled with a good knowledge of this character in relation to the other passengers and of their changed attitude towards her. This was used to good effect to bring out the differences between Boule de Suif and the others.

Question 5 Albert Camus *L'Étranger*

With both of these questions there was a tendency for students to feel some context-setting about the author's philosophical views was needed before the question itself could be answered. However this often became a distraction and many students found it difficult to get back on track.

Question 6 Françoise Sagan *Bonjour Tristesse*

The first of the questions proved the more popular and this produced some answers of a high quality showing a very thorough understanding of Cecile's relationship with and attitude towards adult characters in her life.

Question 7 Claire Etcherelli *Elise ou la vraie vie*

There was a fairly even split between these two questions, both of which allowed for a thorough knowledge and understanding of relevant aspects of the book to be demonstrated. This is not a popular choice of text judging from this year's entry but it did produce some very meaningful and interesting responses.

Question 8 Joseph Joffo *Un Sac de Billes*

This was a very popular choice of book and students had clearly understood themes and characters very well. There was good evidence to support judgements about how Joseph changes and equally about how the brothers are helped in the course of their adventures and challenges.

Question 9 Faiza Guene *Kiffe kiffe demain*

The question on the role played by men in Doria's life was the more popular and detailed knowledge and understanding of this was in evidence. There was a sensitive handling of the first bullet-point about Doria's (absent) father's influence on her life not just in terms of her view of her father but in the wider context of the more general impact of his departure.

Question 10 Philippe Grimbert *Un Secret*

This was one of the less popular choices of book but, again, one which had clearly been positively received by those students who had studied it and who had gained a very sound understanding of the difficult relationships between the main characters.

Question 11 Delphine de Vigan *No et moi*

The second of the questions was the more popular and students dealt very effectively with the bullet points, developing these with a good range of evidence from the book. This seems to be a particularly appealing work and one whose themes and characters students find accessible.

Question 12 Louis Malle *Au revoir les enfants*

Responses to both questions showed a great sensitivity to the characters in the first question, and to the themes in the second. The relationship between Julien and Jean was well documented as was the way Malle presents the life of Jews in the occupation. Clearly this film had had a significant impact on many of those who had studied it.

Question 13 François Truffaut *Les 400 coups*

The first of the questions was by far the more popular and the best responses dealt with the bullet points in a very balanced way, including reference to René's situation and to the psychologist when dealing with the fourth bullet point. There was a genuine understanding of the negative influence

on Antoine of the adults in his life. Some essays lost their focus slightly by concentrating too much on parallels between Truffaut and Antoine.

Question 14 Matthieu Kassowitz *La Haine*

Both questions proved popular but the first was more successfully tackled with a wide range of evidence to support judgements and views about the way the police are represented in the film. With the second question many answers gave in depth character-studies of Vinz, Hubert and Saïd but did not really address the specifics of the question.

Question 15 Cedric Klapisch *L'auberge espagnole*

Most students opted for the theme of friendship and documented evidence in respect of the bullet-points fairly effectively. Relationships among the tenants in the apartment were examined and in most responses reference was made to the frantic efforts at the end to stop Alistair discovering Wendy's infidelity.

Question 16 Jean-Pierre Jeunet *Un long dimanche de fiançailles*

The vast majority who answered on this film opted for the second question and gave a very good account of Jeunet's treatment of the theme of war. Good use was made of the last bullet point in particular.

Question 17 Laurent Cantet *Entre les murs*

Answers here were fairly evenly balanced between the two questions and both questions were well handled on the whole, although students at times were rather too tempted to recount and narrate what happened in the film without linking this knowledge specifically as evidence to support views and opinions.

Essays are assessed for AO3 (Knowledge of Language) as well as AO4. Generally students showed a good grasp of vocabulary specific to the work they had studied and to the analysis of themes, plot and characters. There were attempts at using complex language which were successful in some cases but often complexity was marred by a tendency to translate literally an idea formulated in English; this often got in the way of comprehension. It should be emphasised that there are no time-frame hoops to jump through in this assessment: the point is made because a number of essay plans consisted of lists of tenses that the candidate (presumably) had been told had to be worked in to the answer. What is meant by complex language is published in the mark scheme for both sets of SAMS and for this series' question papers.

Use of statistics

Statistics used in this report may be taken from incomplete processing data. However, this data still gives a true account on how students have performed for each question.

Mark Ranges and Award of Grades

Grade boundaries and cumulative percentage grades are available on the [Results Statistics](#) page of the AQA Website.

