



*Rewarding Learning*

**ADVANCED SUBSIDIARY (AS)  
General Certificate of Education  
2019**

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**French**

**Assessment Unit AS 3**  
*assessing*  
**Extended Writing**

**[SFR31]**

**WEDNESDAY 29 MAY, MORNING**

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**MARK  
SCHEME**

## General Marking Instructions

### Introduction

Mark schemes are published to assist teachers and students in their preparation for examinations. Through the mark schemes teachers and students will be able to see what examiners are looking for in response to questions and exactly where the marks have been awarded. The publishing of the mark schemes may help to show that examiners are not concerned about finding out what a student does not know but rather with rewarding students for what they do know.

### The Purpose of Mark Schemes

Examination papers are set and revised by teams of examiners and revisers appointed by the Council. The teams of examiners and revisers include experienced teachers who are familiar with the level and standards expected of students in schools and colleges.

The job of the examiners is to set the questions and the mark schemes; and the job of the revisers is to review the questions and mark schemes commenting on a large range of issues about which they must be satisfied before the question papers and mark schemes are finalised.

The questions and the mark schemes are developed in association with each other so that the issues of differentiation and positive achievement can be addressed right from the start. Mark schemes, therefore, are regarded as part of an integral process which begins with the setting of questions and ends with the marking of the examination.

The main purpose of the mark scheme is to provide a uniform basis for the marking process so that all the markers are following exactly the same instructions and making the same judgements in so far as this is possible. Before marking begins a standardising meeting is held where all the markers are briefed using the mark scheme and samples of the students' work in the form of scripts. Consideration is also given at this stage to any comments on the operational papers received from teachers and their organisations. During this meeting, and up to and including the end of the marking, there is provision for amendments to be made to the mark scheme. What is published represents this final form of the mark scheme.

It is important to recognise that in some cases there may well be other correct responses which are equally acceptable to those published: the mark scheme can only cover those responses which emerged in the examination. There may also be instances where certain judgements may have to be left to the experience of the examiner, for example, where there is no absolute correct response – all teachers will be familiar with making such judgements.

### AS 3 Extended Writing

#### Target Assessment Objective AO2

Band	AO2 Performance Descriptors Understanding	Marks
5	The candidate demonstrates an excellent understanding of the requirements of the question. The question is addressed appropriately and coherently with minimum repetition. Material relates very well to the task.	[29]–[35]
4	The candidate shows a very good understanding of the requirements of the question. The question is addressed appropriately and coherently. Material relates well to the task.	[22]–[28]
3	The candidate shows good understanding of the requirements of the question. The response may be of a general nature, lacking structure or uneven.	[15]–[21]
2	The candidate shows quite limited understanding of the requirements of the question. The response may be unstructured or inconsistent.	[8]–[14]
1	The candidate shows very limited understanding of the requirements of the question. Little relevant information is given.	[1]–[7]
0	No valid response/incorrect/inappropriate/not worthy of credit.	[0]

#### Target Assessment Objective AO4

Band	AO4 Performance Descriptors Knowledge	Marks
5	The candidate demonstrates an excellent knowledge of the film/text studied and is able to focus appropriately on key aspects of the question. Detailed knowledge, views, arguments and insights are presented clearly.	[17]–[20]
4	The candidate shows a very good knowledge of the film/text studied and is able to focus appropriately on certain key aspects of the question.	[13]–[16]
3	The candidate shows good knowledge of the film/text studied and is able to focus on some aspects of the question.	[9]–[12]
2	The candidate shows quite limited knowledge of the film/text studied. There may be a lack of focus on key aspects of the question. Information given may be generally vague.	[5]–[8]
1	The candidate shows very limited knowledge of the film/text studied. There may be a lack of focus on key aspects of the question. Little relevant information is given.	[1]–[4]
0	No valid response/incorrect/inappropriate/not worthy of credit.	[0]

### Target Assessment Objective AO3

Band	AO3 Performance Descriptors Target Language	Marks
5	Excellent command of language with frequent examples of accurate and complex structures appropriate to AS level. Examples of idiomatic language evident. Some errors but only where more complex language is used.	[17]–[20]
4	Very good, clear well-structured language much in evidence. Few basic errors and some use of more complex idiom and structures evident.	[13]–[16]
3	Good control of basic grammar and structures evident. Generally characterised by some lack of complex language and quite limited vocabulary with frequent misspellings. There may be some use of anglicised forms.	[9]–[12]
2	Frequent errors and inconsistent control of basic grammar and structures. Generally has difficulty with basic vocabulary and may revert to use of anglicised forms or English words. Quite limited.	[5]–[8]
1	Predominance of grammatical and lexical errors that inhibit communication. Very limited command of idiom and vocabulary. Regular misspellings. Gaps and use of English common. Very limited.	[1]–[4]
0	No valid response/incorrect/inappropriate/not worthy of credit.	[0]

	AVAILABLE MARKS
<b>AO2</b>	35
<b>AO4</b>	20
<b>AO3</b>	20
<b>Total</b>	<b>75</b>

Examiners should look for a cogent and structured answer based on **some** of the following points and others which may be relevant.

**1 Berri: *Manon des sources***

- (a) Décrivez le rôle de Bernard dans *Manon des sources*.  
Mentionnez les points suivants:**

**sa rencontre avec Manon**

la timidité de Manon, la sauvageonne  
Bernard apprivoisant Manon par sa gentillesse  
leur rencontre et la jalousie d'Ugolin

**le contraste avec Ugolin**

l'apparence physique  
l'éducation  
la personnalité

**son influence sur Manon**

l'amour de Manon pour Bernard  
la source débloquée  
le mariage et la réconciliation avec les villageois

**ou**

- (b) Montrez l'importance du thème de la descendance dans *Manon des sources*.  
Mentionnez les points suivants:**

**Manon et Jean**

l'amour de Manon pour son père  
la découverte du complot contre son père  
sa vengeance

**César et Ugolin**

Ugolin, le dernier des Soubeyran  
la pression sur Ugolin de se marier et d'assurer sa descendance  
la transmission du nom et de la fortune

**les révélations de Delphine**

Florette et son fils bossu  
le désespoir de César ayant perdu Ugolin et Jean  
la descendance assurée : l'enfant de Manon

## 2 Truffaut: *Les 400 coups*

- (a) Montrez la soif de liberté d'Antoine dans *Les 400 coups*.  
Mentionnez les points suivants:

### **l'école buissonnière**

- la punition
- la compagnie de René
- le cinéma et le café

### **les fugues**

- la première fugue et la vieille imprimerie
- le sentiment d'injustice
- la deuxième fugue et l'aide de René

### **la mer**

- la discipline du centre pour jeunes délinquants
- la longue course vers la mer
- Antoine réalisant son rêve

ou

- (b) Décrivez différents aspects du thème de la délinquance dans *Les 400 coups*.  
Mentionnez les points suivants:

### **les fugues d'Antoine**

- le mensonge d'Antoine et la première fugue
- l'injustice du maître et la deuxième fugue
- Antoine chez René

### **le vol**

- le vol à l'école et à la maison
- le vol de la bouteille de lait
- le vol de la machine à écrire

### **la responsabilité des parents**

- l'absence d'amour maternel
- l'attitude de son père envers Antoine, fils illégitime
- les parents d'Antoine au commissariat

### 3 Camus: *L'Étranger*

- (a) **Décrivez les réactions de Meursault face à la violence des autres personnages. Mentionnez les points suivants:**

**Salamano**

l'attitude de Salamano envers son chien  
le refus de juger Salamano  
Meursault prêt à écouter

**Raymond et sa maîtresse**

la lettre écrite par Meursault  
Meursault refusant d'intervenir quand Raymond bat sa maîtresse  
son témoignage en faveur de Raymond au commissariat

**Raymond et les Arabes**

les réactions de Meursault face à l'agressivité de Raymond  
la première rencontre et le souci de Meursault d'éviter la bagarre  
la deuxième rencontre et le revolver de Raymond

ou

- (b) **Décrivez la vie de Meursault en prison. Mentionnez les points suivants:**

**les premiers mois**

les difficultés du début et ses pensées d'homme libre  
son accoutumance à sa nouvelle routine  
les différents moyens de passer le temps

**ses pensées de condamné à mort**

la mécanique de la guillotine  
la question du pourvoi  
espoirs et résignation

**la visite de l'aumônier**

les refus répétés de voir l'aumônier  
la visite de l'aumônier et la colère de Meursault  
le calme retrouvé

#### 4 Vigan: *No et moi*

- (a) Décrivez l'attitude de No envers Lou dans *No et moi*.  
Mentionnez les points suivants:

**la méfiance**

les premières rencontres à la gare et au café  
la réticence de No face aux questions de Lou  
l'ironie et l'indifférence comme moyens de défense

**l'amitié**

No chez Lou et ses parents  
les activités partagées  
les cadeaux

**la séparation**

les différences d'âge, de milieu et d'éducation et leurs conséquences  
les difficultés de No à son travail et sa retombée dans l'alcool  
le faux départ pour l'Irlande et l'abandon à la gare

ou

- (b) Montrez la solitude des adolescents dans *No et moi*.  
Mentionnez les points suivants:

**la solitude de Lucas**

le grand appartement vide  
son père parti au Brésil  
sa mère s'installant chez son nouveau partenaire

**No**

le rejet par sa mère victime d'un viol  
la mort de sa grand-mère et les foyers d'accueil  
sa mère ayant refait sa vie : la visite de No et la porte fermée

**Lou**

les difficultés dues à son jeune âge  
le drame de la mort de Thaïs  
le besoin de se sentir aimée par sa mère