



2016 specification
first exams in 2017

Practice Papers

for AS Eduqas French

Component 3: Critical Response in Writing

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Teacher's Introduction

These **Practice Papers for AS Eduqas French (Component 3 – Critical Response in Writing)** are designed to help students excel in the Eduqas writing examination. The activities in this resource mirror the structure of the **2016 specification** writing exam.

This resource contains three different practice papers. Full mark schemes are included: these mirror the mark schemes provided by Eduqas. The tasks in each paper follow the structure and style of the AS Eduqas sample assessment materials. Students will, therefore, be able to practise their essay writing in exam conditions. Indicative content is provided for every essay question.

Each practice paper is divided into two sections, as in the Eduqas sample assessment materials:

- **Essay questions on literary texts** – contains six questions in French to choose from, two for each literary text on the Eduqas specification list
- **Essay questions on films** – contains six questions in French to choose from, two for each film on the Eduqas specification list

Students will have to answer **either** one essay question from Section A **or** one essay question from Section B.

How to use this resource

The practice papers can be set under exam conditions to give students an idea of what level they are working at. Teachers can go over the answers in class to identify strengths and weaknesses, and to practise strategies such as:

- reading the questions carefully to ensure the student answers every aspect that is asked for
- applying more sophisticated grammatical knowledge of the target language to convey key information through writing and translation tasks

The same paper could be used again a couple of months later and students could aim to improve their marks. The papers can also be used in mock exams or for independent preparation.

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* resulting from minor specification changes, suggestions from teachers and peer reviews, or occasional errors reported by customers

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ZigZag Practice Exam

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French

Component 3: Critical Response in Writing

Practice Paper 3

Name	
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Time allowed: 1 hour 15 minutes

The **maximum mark** for this paper is **40**.

Instructions:

- You must answer **only one question** concerning a literary text or a film.
- Write around **250 words**.
- Write in the answer box provided.
- Use a black pen.
- You do not have access to any of the literary works or films.
- You can use a dictionary.
- The question should be answered in **French**.
- The number of marks is given in brackets after each question.



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Vous devez choisir **une œuvre littéraire ou un film** et répondre à **une** seule des questions ci-dessous.

La Littérature

Vous devez choisir **UNE** des questions ci-dessous. Écrivez environ 250 mots **en français**.

01. Delphine de Vigan, *No et moi*

(a) Examinez la complexité des personnages dans le livre *No et moi*. Discutez et justifiez vos réponses.

OU :

(b) Évaluez les conséquences de l'exposé de Lou dans le livre *No et moi*. Discutez et justifiez vos réponses.

02. Fouad Laroui, *Une année chez les Français*

(a) Analysez comment Mehdi mûrit au cours du livre. Donnez et justifiez vos réponses.

OU :

(b) Quel est l'impact de la relation de Mehdi avec le Berger sur Mehdi dans l'œuvre ? Discutez et justifiez vos réponses.

03. Jean Anouilh, *Antigone*

(a) Quel est le rôle du chœur dans *Antigone* ? Discutez et justifiez votre réponse.

OU :

(b) Voyez-vous *Antigone* comme représentation de la Résistance ? Donnez et justifiez vos réponses.

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Les Films

04. Éric Toledano, Oliver Nakache, *Intouchables*

- (a) Comment Driss parvient-il à avoir un impact positif auprès de tous les autres ? Discutez et justifiez votre réponse.

OU :

- (b) Comment Philippe et Driss s'influencent-ils mutuellement en ce qui concerne le travail ? Discutez et justifiez votre réponse.

05. Christophe Barratier, *Les Choristes*

- (a) Examinez les deux thèmes de l'injustice et de la justice dans le film. Discutez et justifiez votre réponse.

OU :

- (b) Examinez comment les personnages interagissent au cours du film. Discutez et justifiez votre réponse.

06. Ismaël Ferroukhi, *Le Grand Voyage*

- (a) Analysez l'importance du rôle de Mustapha dans le film. Donnez et justifiez votre réponse.

OU :

- (b) En quoi le voyage crée-t-il un conflit entre le père et le fils ? Donnez et justifiez votre réponse.

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Preview of Questions Ends Here

This is a limited inspection copy. Sample of questions ends here to avoid students previewing questions before they are set. See contents page for details of the rest of the resource.

Mark Scheme

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Marks	AO3: Accurate manipulation of the language, in written form and structure
17–20	<ul style="list-style-type: none"> The language of study is accurately used with only minor mistakes. A good use of vocabulary and grammatical structures is displayed. Most of the time, style and register are appropriate to the task.
13–16	<ul style="list-style-type: none"> The language of study is generally accurately used, with few mistakes. A reasonable use of vocabulary and grammatical structures is displayed. Generally, style and register are appropriate to the task.
9–12	<ul style="list-style-type: none"> The language of study is reasonably accurately used, but with some mistakes. Some of the vocabulary used is inappropriate and some key vocabulary is missing. Style and register are sometimes appropriate to the task.
5–8	<ul style="list-style-type: none"> The language of study presents many major mistakes, affecting communication. Short or incomplete sentences are displayed. Style and register are very basic.
1–4	<ul style="list-style-type: none"> Barely any understanding of grammar, if any. Sentences are broken and present only a few correct segments of study. Mostly short sentences. Heavy dependence on anglicised structures.
0	Nothing written is worthy of receiving any marks.

Marks	AO4: Knowledge and understanding of, and critical response to, the culture and society of countries/communities where the text is set
17–20	<ul style="list-style-type: none"> The literary work / film is comprehended in a critical and detailed way by evidence. Arguments are supported and fully developed, with valid conclusions. The response is completely relevant to all aspects of the question.
13–16	<ul style="list-style-type: none"> The literary work / film is comprehended in a critical way which is mostly accurate. Arguments are supported and developed, with valid conclusions. The response is mainly relevant to all aspects of the question.
9–12	<ul style="list-style-type: none"> The literary work / film is comprehended in a reasonable way but with some inaccuracies. Arguments are supported, with some valid conclusions and evidence. The response is relevant to most aspects of the question.
5–8	<ul style="list-style-type: none"> The literary work / film is comprehended in a superficial way with limited evidence. Arguments are supported with few examples of supporting evidence. The response is relevant to some aspects of the question.
1–4	<ul style="list-style-type: none"> The literary work / film is comprehended in a very limited way with little evidence displayed. Few arguments made are relevant to the question, and conclusions are weak. The response has limited focus on the question.
0	Nothing written is worthy of receiving any marks.

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Indicative Content

Practice Paper 1

La Littérature

01. Delphine de Vigan, *No et moi*

(a) Examinez comment la relation entre Lou et No évolue dans le livre *No et moi*. Discutez et justifiez vos idées.

Students could mention the following points:

- No does not speak much to start with. Lou answers No's questions but also gets to understand what No's life is like. No is comfortable for Lou. Lou buys her drinks.
- Lou's presence helps because it gives a focus to their meetings and conversations. It helps Lou to understand the reality of homelessness. No gets to hear about Lou's life.
- Lou feels that she is helping No and believes she is 'saved'. Their relationship becomes a 'sister-like' relationship. Also, No's presence has a positive impact on Lou.
- No falls apart again after going to see her mother. She realises that she will never 'belong' to a family. She does not want Lou to be in touch. She prefers to let Lou go back to her life rather than drag her into her misery.

The above points are **suggestions**; they are **not in any way exhaustive** – the candidates should develop their own ideas. **Reward all relevant points** made.

(b) Analysez comment Delphine de Vigan présente la réalité des sans-abri dans le livre *No et moi*. Discutez et justifiez vos idées.

Students could mention the following points:

- No has a terrible family background (conceived following a rape, a mother who was violent).
- She had to be in a host family, then boarding in an institution and she failed at both.
- Here, the author presents the 'typical' spiral from a happy family life to failing at everything.
- No describes how young women can be targeted by homeless men.
- The author refers to women who are homeless because of being single mothers, experiencing violence, having lost their homes.
- The author presents homelessness as something which could happen to anyone.
- Mehdi's story is the case of someone who is known by people in the area but who is still homeless.
- When Mehdi dies, people express sadness, but they still let him be homeless. His death is not a reason to care for animals. Here the author presents a rather cynical vision of homelessness.
- Life in the housing centres is hard. You have to follow a number of rules. You are not allowed to stay for a long period of time. Some of the housing centres are particularly rough.
- Camps near the 'périphérie' are representative of the reality in which the homeless live.
- Relationships are often aggressive. This is a realistic view of what homeless people experience.

The above points are **suggestions**; they are **not in any way exhaustive** – the candidates should develop their own ideas. **Reward all relevant points** made.

02. Fouad Laroui, *Une année chez les Français*

(a) Quelles sont les difficultés auxquelles Mehdi doit faire face ? Discutez et justifiez vos idées.

Students could mention the following points:

- Mehdi has no experience outside of his village and is very parochial.
- He is naïve and doesn't understand the French culture and conduct.
- His knowledge of society and the 'disabled' is based on what he has read in books. He is not confident to ask questions and is bewildered.
- There is a language barrier, and he comes from a poor family, while those around him are wealthy.

The above points are **suggestions**; they are **not in any way exhaustive** – the candidates should develop their own ideas. **Reward all relevant points** made.

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(b) **Examinez la relation de Mehdi avec les 'pions' au Lycée Lyautey. Discutez et justifiez votre réponse.**

Students could mention the following points:

- Mehdi initially spends more time with the supervisors than his fellow pupils – he is more comfortable with Madini and his girlfriend – so his first impressions of the French are based on them.
- They are all eccentric; Régnier waxes lyrical about the proletariat, Dumont is immoderately verbose and mocking, which leads Mehdi to draw erroneous assumptions about the humour of the book.
- None of the supervisors are unkind to Mehdi, but Régnier in particular is fond of nicknames, which confuses Mehdi and adds to the book's satire.

The above points are **suggestions**; they are **not in any way exhaustive** – the candidate may have other relevant ideas. **Reward all relevant points made.**

03. Jean Anouilh, *Antigone*

(a) **Examinez la relation entre Antigone et Ismène. Discutez et justifiez votre réponse.**

Students could mention the following points:

- Antigone and Ismène are sisters but have always been polar opposites in appearance and character. Antigone was wilful and wild and sometimes unkind to Ismène – she tied her to the tree.
- Ismène is pliant, feminine and gentle. Antigone feels a certain envy of Ismène's beauty. It is with Ismène's stolen clothes that Antigone captivates Hémon.
- Ismène tries to reason with Antigone, and points out what their brothers were like, but Antigone is determined and the fact that she has already decided make Ismène's words futile.

The above points are **suggestions**; they are **not in any way exhaustive** – the candidate may have other relevant ideas. **Reward all relevant points made.**

(b) **Quel est le rôle des gardes dans la pièce ? Discutez et justifiez votre réponse.**

Students could mention the following points:

- The guards are self-absorbed and more interested in their mundane lives – playing cards – than in Antigone's tragedy.
- They are indifferent to suffering, and have no particular allegiance to Créon; their indifference makes them brutal and cruel.
- They represent the people of the city, motivated by self-interest and lacking in principle.
- Their concern for self-preservation allows Créon to control them through fear. Because the people are too focused on their own lives to make a stand against unjust authority.

The above points are **suggestions**; they are **not in any way exhaustive** – the candidate may have other relevant ideas. **Reward all relevant points made.**

Les Films

04. Éric Toledano, Oliver Nakache, *Intouchables*

(a) **Examinez la relation que les personnages entretiennent avec la musique dans le film.**

Students could mention the following points:

- Music plays an important part in defining the differences between Driss and Philippe. Driss is a fan of funk and soul music, while Philippe is a classical music lover.
- When interviewed for the role of carer, Driss names his references as 'Kool & the Generators' and 'The Roots'. Philippe is unaware they are music groups, just as Driss is unaware that Berlioz is the name of a housing estate.
- Driss is given a tour of Philippe's house and finds Philippe receiving guests peacefully to 'Ave Maria'. This is a stark contrast with Driss, singing tunelessly to himself.
- Earth, Wind & Fire are playing during the sequence at Philippe's birthday party. Philippe has clearly defined the programme for the performance is not to be interrupted. Driss, however, is not to be deterred and 'Boogie Wonderland', along with many of Philippe's friends, join in.
- Finally, we see Philippe and Driss watching the orchestra as they run through the programme. Driss is ignorant of many of the compositions but becomes excited when he recognises 'Ave Maria'.

The above points are **suggestions**; they are **not in any way exhaustive** – the candidate may have other relevant ideas. **Reward all relevant points made.**

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(b) Comment le milieu social de Driss est-il dépeint dans le film ? Discutez et justifiez.

Students could mention the following points:

- Driss is from another world from the one he finds himself in when caring for Philippe.
- There is much humour in the scenes showing Driss adapting to his new role as a caregiver, contrasted with the more sombre tone of Driss walking through dimly lit housing estates.
- When visiting his aunt, Driss takes a bath, only to be invaded by his young relatives in an overcrowded, in stark relation to the abundance of space in Philippe's 'hôtel particulier'.
- Driss is seen smoking and drinking with his friends in the cold Paris night. They wear dark hoodies.
- Adama, Driss's younger cousin, is involved with a gang, highlighting the dangers of youth in the housing estates.
- Mathieu's aunt works the night shift, cleaning large modern offices that require her to be awake. She is tired and world-weary, and her son's useless 'scams' reduce her to a state of despair.

The above points are **suggestions**; they are **not in any way exhaustive** – the candidates may have other ideas. **Reward all relevant points made.**

05. Christophe Barratier, *Les Choristes*

(a) Commentez le rôle des femmes dans le film. Discutez et justifiez votre réponse.

Students could mention the following points:

- There are very few women in the film. Aside from fleeting glimpses of Rachin's wife, the only defined female roles are those of the Comtesse and Violette Morhange.
- Rachin's daughters are seen briefly through barred glass before a heavy door closes, illustrating the cloistered and separated life the boys lead. Most have no mothers nor even a father, as illustrated by the barriers between the boys and women.
- The Comtesse represents the class divide of the time. She is completely unaware of the reality of the school and is completely taken in by Rachin. Her appearance provides an opportunity to see the other side of Rachin's character: the snobbery and the desire for power.
- Violette Morhange plays a more significant role. She is a single mother at the boarding school because of financial difficulties. She too, is often seen through the glass, as if she is a figure to be looked at; to some, an object of desire. She represents the struggle of a woman during the war and is ashamed of her status as a single mother. She pretends to be married to Mathieu, but the viewer knows the love will be unrequited, adding to the tragedy of her situation.

The above points are **suggestions**; they are **not in any way exhaustive** – the candidates may have other ideas. **Reward all relevant points made.**

(b) « La musique a le pouvoir de transformer la vie des personnages. » Cette citation est-elle vraie ? avoir vu le film ? Donnez et justifiez vos raisons. Donnez et justifiez vos raisons.

Students could mention the following points:

- Music is of paramount importance in the film; it could be considered the key to the boys' transformation; its effects on the boys and on the other teachers are transformative.
- Until Mathieu introduces music into the boys' lives, they are badly behaved and do not sing in the choir, they begin to behave. One of the reasons for this change is the power of music in their lives. We see the effect of music on the teachers too; as the choir progresses, they become better-disposed towards Mathieu and more light-hearted, as seen in their delight in music.
- The lyrics of the song 'Vois sur ton chemin' reflect the power to transform – Mathieu uses it to lead the boys to a better future – he gives them a different future. In particular, music represents salvation, but it touches all under Mathieu's care, even those to whom it is too late.
- Mathieu uses music to unite the class; through its medium, Mathieu is able to overcome the harsh discipline. In music, they have a common, unifying goal.

The above points are **suggestions**; they are **not in any way exhaustive** – the candidates may have other ideas. **Reward all relevant points made.**

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06. Ismaël Ferroukhi, *Le Grand Voyage*

(a) Expliquez en quoi la communication est un thème important du film. Donnez et justifiez vos idées.

Students could mention the following points:

- Réda and his father initially communicate very little, and when they do it is in a very terse, stubborn and speaks only in Moroccan Arabic. Réda speaks predominantly French.
- Réda's mobile phone is thrown into the bin by his father – his only communication with the outside world, particularly with Lisa, whom he attempts to call later from the hotel room. Even then, he is writing her name in the desert sand.
- As they travel through different countries, communication with the outside world is particularly at border control where Mustapha enters their lives in the guise of a friend.
- The mysterious lady who climbs into their car disturbs Réda with her silence, while Mustapha contrasts with the talkative Mustapha while his father looks up at her.

The above points are **suggestions**; they are **not in any way exhaustive** – the candidate should reward all relevant points made.

(b) Comment les différences entre Réda et son père sont-elles mises en scène lors de leur voyage ? qu'ils rencontrent ? Donnez et justifiez vos raisons.

Students could mention the following points:

- Réda's father is much more patient with people, and says very little. The mysterious lady, his father, and he provides her with food, attempting to take her where she wants to go, and then he takes her from their vehicle.
- Although frugal, Réda's father is very generous with his money, providing alms for the poor. He reacts violently when Réda tries to take the money back. He also declines to be taken to Mecca.
- Réda is much more open with his emotions. He laughs and drinks with Mustapha. The roadside stranger provides lengthy directions in an incomprehensible language.
- In Mecca, his father seems much more at ease with his fellow pilgrims, while Réda is overwhelmed by the number of pilgrims and the contrasts between them.

The above points are **suggestions**; they are **not in any way exhaustive** – the candidate should reward all relevant points made.

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Preview of Answers Ends Here

This is a limited inspection copy. Sample of answers ends here to stop students looking up answers to their assessments. See contents page for details of the rest of the resource.