



AS

French

7651/2 Writing

Report on the Examination

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Section A: Translation of sentences into French

There was a very wide range in terms of the accuracy of translation in the responses produced in the 2024 series. Some students seem to have paid little attention to the actual phrasing of the sentences and relied on lifting sections from the source text rather than identifying and manipulating the key items of vocabulary provided. That said, there were some very good translations where a high level of accuracy and prudent, thoughtful manipulation of language from the source text were demonstrated. What students found to be the main challenges of individual sentences is set out below.

1.1. Another study about the popularity of music has just been published.

The omission of the article before *musique* was an error that occurred occasionally, but generally students were successful in translating the elements of the sentence up to *has just been*. Many recognised the need to use *venir de* but conjugated the verb incorrectly. This was often the only mistake in the sentence and so students scored the full 3 marks. However, a significant number missed the agreement of *publiée* with the feminine subject *une étude* and so scored only 2 out of 3 marks.

1.2. Apparently, the majority of under eighteens in Belgium listen to francophone musicians.

Where it was attempted, *apparemment* was rarely spelt correctly. Some saw the opportunity to translate this element by using *il semble que* and that was credited. There were many students, however, who misinterpreted *d'ailleurs* in the source text as meaning *apparently*. There were many correct renderings of *the majority of under eighteens* but then *Belgium* proved difficult with much confusion between *Belge* and *Belgique*. The verb *écouter* was often followed by the preposition *à* in some shape or form. The plural agreement of *francophones* was overlooked in many cases, and this was also often incorrectly translated as *français*.

1.3. Many stated that they depended on music when life was difficult.

Few students seemed to be aware that *beaucoup* could be a stand-alone word and insisted on linking *de personnes* or *de gens* to it; this was rejected as a mistranslation. The past tense *stated* was generally well-handled, but not so the imperfect tense for *depended*, which invariably was followed by *sur* instead of *de*. The more discerning students spotted the clue here in the source passage with the use of *dont*. There were many accurate renderings of *when life was difficult*.

1.4. Fortunately, they could download the songs of their favourite artists.

Heureusement was a familiar vocabulary item and was accurately spelt in many cases. This was the most successfully translated sentence in the whole of Section A and often scored the full 3 marks even though the tense of *pouvoir* was not always accurate. Either the perfect or the imperfect was allowed but the conditional was rejected. Both masculine and feminine plural forms were accepted for *artists* and errors of accent were tolerated on *préféré(e)s* provided the errors did not create a form of the verb (eg *préfères*) that caused ambiguity.

1.5. They also talked about the possibility of expressing personal opinions on social networks.

Parler de, surprisingly, posed problems with many students wanting to use *sur*, *au sujet de* or *à propos de*, all of which were rejected. *Exprimer* was in many cases replaced by an invented *expresser*. There were many errors made with the incorrect article in place of *des* with *opinions*, and the agreement and/or

spelling of *personnelles* was often inaccurate. Many inserted *leurs* before opinions and so lost the mark. *Sur les réseaux sociaux* was generally well translated.

Sections B and C

Most essays were in response to questions on films and, of these, *La Haine* continued to be the most popular though there were also answers on all of the other films. Of the Section B literary texts, Joffo's *Un sac de billes* was the most popular and answers on Grimbert's *Un secret* and de Vigan's *No et moi* were also seen. There was clear evidence that where students planned their answers to address each bullet point provided, the response was in either the good or very good band for AO4, and answers were logically structured and developed. At the opposite end of the range there was a significant number of responses where students did not address the question at all but merely reworked a previously written essay.

Comments on responses to individual questions are set out below but, obviously, not all works were covered across the 2024 entry.

Question 5: Camus *L'étranger*

Most students answering on this text opted for question 5.2. and there were some very good answers. A significant number addressed three of the four bullet-points provided and then added their own section on Meursault's attitude to religion, and this aspect was very well-handled. Those students answering question 5.1. tended to narrate episodes from the work in which Raymond Sintès was involved and overlooked the need to address his contribution to and importance in the work.

Question 8: Joffo *Un sac de billes*

Again, the second of the questions proved to be the more popular. The best responses here addressed the change that Jo undergoes during his adventures and experiences and, in particular, his loss of innocence and childhood as a result of the Occupation, and this was documented according to the reference points provided in the question. In many cases, students answering on the role of Subinagui did not address his importance in the novel.

Question 10: Grimbert *Un secret*

Most students answering on this text opted for question 10.2. and responses, which were reasonable, were characterised by a tendency to narrate the events and episodes involving Louise and the narrator. Few students identified the significance of Louise in revealing to the narrator the secrets of the past which were as life-changing for him as they had been for the rest of his family.

Question 11: De Vigan *No et moi*

Question 11.1. was the more popular choice and students demonstrated a good knowledge of the similarities between Lou, No and Lucas. Answers were well-structured and dealt in a very balanced way with the four aspects set out in the bullet points. Those who responded to question 11.2. also demonstrated a good knowledge of the text and were successful in selecting relevant evidence to support and justify their points.

Question 12: Truffaut *Les 400 coups*

Most answering on this film opted for question 12.1. and responses were good to excellent. Good use was made of the bullet-points to structure some detailed and coherently argued answers that showed a good knowledge of the film. The best essays provided a balanced coverage of the bullet points with some very good judgements about the attitudes of the authorities. Those opting for question 12.2. tended to narrate incidents and episodes from the film that involved René.

Question 13: Malle *Au revoir les enfants*

Both questions proved popular but question 13.1. generally provided some better answers where the students showed the extent to which they had really engaged with the film and with the depiction of the situation of the Jews. The fourth bullet point, obviously, prompted references to the scene where the boys and Père Jean are led away, but a few students also took this as an opportunity to outline Joseph's involvement in and contribution to the fate of the Jewish pupils. Question 13.2. in many cases prompted students to produce a detailed summary of the film up to the point where the treasure hunt takes place, even including the opening scene at the railway station where Julien is separated from his mother. Very few answers succeeded in addressing the significance of the treasure hunt as a pivotal point in the relationship between Julien and Jean.

Question 14: Kassovitz *La Haine*

The vast majority of answers here were in response to question 14.1. and the quality was very mixed indeed, covering the whole range from very limited to excellent for AO4. Many did not see anything in the question other than *les trois protagonistes* and produced detailed character studies of the three characters, the relevance of which to the question set was highly questionable. Students are reminded of the need to select evidence that addresses the question rather than write everything they know about the film. Answers in the good to excellent range demonstrated an awareness of the need to plan the essay and to link evidence to each point made. Those who opted to do question 14.2. showed a good knowledge of the two characters and of the contribution and importance of each of them.

Question 15: Klapisch *L'auberge espagnole*

Both questions on this film proved popular and students produced answers that were generally reasonable in terms of knowledge and understanding. With question 15.1. there was quite a lot of narration without links being made to how episodes and incidents demonstrated how Xavier was adapting to life in Barcelona. This also tendency was also seen in question 15.2. where the focus was more on the time Xavier and Anne-Sophie spent together and what they did rather than the relationship and how that developed.

Question 16: Jeunet *Un long dimanche de fiançailles*

Both these questions prompted answers that were narrative. Episodes in the film that involved the characters in either question 16.1. or 16.2. were summarised and students struggled to do more than narrate.

Question 17: Cantet *Entre les murs*

In all responses – and these were fairly evenly divided across the two options – there was evidence of a genuine engagement with the film and with its characters. The knowledge that students demonstrated of Monsieur Marin’s character and of his success as a teacher was very sound and answers were well-structured and balanced. Likewise, those opting to do question 17.2. had a good knowledge and understanding of the character and contribution of Souleymane, and there were some very successful answers.

Assessment Objective 3

Students demonstrated that they had acquired a good range of vocabulary relevant to the work they had studied, and, in many cases, they had acquired a knowledge of structures that enabled them to express their ideas with some level of clarity. Where communication tended to break down was in instances where students were attempting to be far too ambitious in the complexity of what they were trying to express and/or where their communication in French was heavily influenced by sentences formulated in English. There was some evidence of a practice that is of questionable value where students produced a lengthy pre-learnt introductory paragraph and also a conclusion which was in flawless language, but sandwiched between these were paragraphs of French that were far from error-free.

Mark Ranges and Award of Grades

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