
AS LEVEL FRENCH

7651/2 Paper 2 Writing
Report on the Examination

7651/2
June 2023

Version: 1.0

Further copies of this Report are available from aqa.org.uk

Copyright © 2023 AQA and its licensors. All rights reserved.
AQA retains the copyright on all its publications. However, registered schools/colleges for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to schools/colleges to photocopy any material that is acknowledged to a third party even for internal use within the centre.

Section A Question 1

There was an entry of 455 students for 7651/2.

The responses to the sentences for translation into French covered a wide range of performances with some students scoring full marks for each sentence. The percentage of students scoring 3, 2, 1 or 0 marks for each sentence is shown in the table below:

Sentence	3 marks	2 marks	1 mark	0 marks
1.1.	36.04	43.52	17.80	2.64
1.2.	31.65	36.26	30.77	1.32
1.3.	15.16	40.00	30.90	13.85
1.4.	15.60	48.57	34.29	1.54
1.5.	42.42	40.22	15.38	1.76

The rounded-up percentage of students scoring at least 2 marks was very similar between sentences 1.1. and 1.5 (80% and 82% respectively) and between sentences 1.2 and 1.4 (68% and 64% respectively). A significantly lower percentage of students scored the full 3 marks on sentences 1.3 and 1.4 (15.16% and 15.60% respectively) compared with the other sentences.

Marks were usually lost because of grammatical inaccuracies or the mis-spelling of words, but there was a significant number of students who rephrased parts or all of the English sentences and so provided a paraphrase of the original rather than a translation of it. Students must be aware of the risk of doing this: the work they produce must be a faithful and accurate rendering of the English sentence.

Some of the more common errors for each sentence are set out below. Many of these are careless slips that occur through a lack of awareness of how French as a language behaves differently from English. Exposing students to short parallel sentences in the two languages and having them spot key differences is a useful exercise in developing awareness and understanding of how the respective languages behave.

Sentence 1.1.

There is still a significant number of students who do not understand the need for nouns in French to have an article and so *Organisations* on its own was a common error. The use of *devoir* in the present tense was generally well-handled but many used *entraînement* instead of *une formation*, and few used *leurs* correctly, most opting to render this with *ses*.

Sentence 1.2.

Those who used the nouns *la motivation et la disponibilité* correctly often then missed the feminine plural agreement on *essentiell*; *disponabilité* occurred frequently. This was a case where the paraphrasing of the first elements in the sentence – *être motivé et disponible* – was not credited. It should be noted that vocabulary provided in the source passage often needs to be manipulated in some way and it should not be assumed that it can be just lifted from the passage.

Sentence 1.3.

This was found to be the most challenging of the five sentences with very few translating callers accurately as *ceux qui appellent* despite this being in the source passage; the 3rd person plural of

savoir in the present tense was not known; likewise *tout le monde* for everyone was generally not known; there were very few students who used the correct object pronoun here and the future *écouterà* was not often seen. Many only scored for *sensiblement*.

Sentence 1.4.

Surprisingly few students were familiar with *la plupart des*; there was an encouraging number of students who correctly conjugated *choisir* but then used the wrong preposition or no preposition at all; *sur ses* was often wrongly used instead of *dans ses* with *locaux*. The few students who used *sur place* were credited with 2 marks.

Sentence 1.5.

This was the best translated sentence in the whole question and a good number of students (42.42%) scored the full 3 marks available.

Sections B and C

There were no responses for works by Molière, Voltaire, Maupassant, Sagan or Etcherelli.

Only a small minority of students (6%) answered on one of the literary texts. In previous series, *No et moi* has proved to be the most popular text but in 2023, this was overtaken by *Un sac de billes*. In fact, both *L'étranger* and *Un secret* proved more popular than the de Vigan text.

94% of the entry, therefore, opted for one of the film questions. Of these by far the most popular was *La Haine* (58%) followed by *Au revoir les enfants* (25%). *Les 400 coups* and *Entre les murs* were of comparable popularity (5% and 8% respectively) and *Un long dimanche de fiançailles* and *L'auberge espagnole* accounted for the remaining 4% of those opting for a film question.

Students who made full use of the bullet-points as a ready-made essay-plan and who structured their responses accordingly were generally very successful in producing relevant answers to their chosen question. Taking this approach and writing a paragraph to deal with each bullet-point ensures that answers are balanced and address the key-aspects of the question, and it is precisely for this reason that the support of bullet-points is provided.

Comments and observations on individual questions are given below.

Section B

L'étranger : question 5.1. was the more popular choice and there were some good and very good responses, with detailed knowledge demonstrated of the character of Meursault. The theme of death was likewise well handled in question 5.2.

Un sac de billes: question 8.2. was the more popular choice here but there was some variation in the quality of responses. The most impressive answers gave some perceptive insights into Jo's attitude towards his father but some answers never got beyond describing papa Joffo's life and history. Students opting to do question 8.1. showed detailed knowledge of the episode at the Hotel Excelsior and answered the question well.

Kiffe kiffe demain: question 9.1. was the only question that students tackled here and the responses were good, showing a meaningful appreciation of the difficulties Doria faces.

Un secret: all students answering on this text opted for question 10.2. and the narrator's often tense relationship with his father was well documented as was the closer relationship between father and son at the end of the novel.

No et moi: the treatment of both these questions was good. Students seemed to have engaged very well with the themes and characters de Vigan presents in her novel.

Section C

Les 400 coups: there was a fairly even split here between the two questions on offer and both allowed the students to demonstrate their knowledge and understanding of the film. Antoine's attitude towards his education was slightly more confidently handled than the importance of the *divertissements* in his life.

Au revoir les enfants: about four times the number of students opted for question 13.1 than for question 13.2. but both questions were sensitively and competently handled by and large, with students marshalling their knowledge of the film effectively to address the specifics of the questions.

La Haine: question 14.1. was by far the more popular choice for students but a significant number did not see beyond *les trois protagonistes* in the question, providing individual character studies, usually with a lot of detail, but overlooking the need to address the relationship between the three. Question 14.2. was handled in a more consistently good way and answers here that took the bullet-points and used evidence from the film to develop and support ideas linked to these were very well done.

L'auberge espagnole: the question about the character of Wendy was answered by all who opted for this film and these responses showed a good understanding of this character. Most used the opportunity to refer to William too.

Un long dimanche de fiançailles: there were some very detailed and well-documented answers to question 16.1. dealing with how Manech changes in the course of the film and this proved the more popular question for this film.

Entre les murs: both questions proved attractive here but question 17.1. was more competently handled, probably because in their answers students could refer to specific characters and describe their attitudes towards discipline. Question 17.2. was more challenging, though this did produce some impressive answers.

Assessment Objective 3

The quality of the language was very variable across the entry. There were some essays where students demonstrated a highly accurate use of language, a rich and varied vocabulary appropriate to the work studied and some complexity of structure. Equally there were responses where – as with the sentences for translation – students seemed to be unaware of the differences between English and French and there was much evidence of students formulating their statements in English and then translating directly into French. There was a close correlation between the high quality of language produced and the planning – in French – of the answer, a practice that is recommended. In the vast majority of cases, it has to be said, errors in the handling of French delayed rather than completely impeded the communication of ideas and points of argument. Most answers were a pleasure to read for the enthusiasm and interest that students showed towards the work they had studied.

Mark Ranges and Award of Grades

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