



National
Qualifications
2024

2024 French

Reading and Translation

Advanced Higher

Question Paper Finalised Marking Instructions

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General marking principles for Advanced Higher French Reading and Translation

This information is provided to help you understand the general principles you must apply when marking candidate responses to questions in this paper. These principles must be read in conjunction with the detailed marking instructions, which identify the key features required in candidate responses.

- (a) Marks for each candidate response must **always** be assigned in line with these general marking principles and the detailed marking instructions for this assessment.
- (b) Marking should always be positive. This means that, for each candidate response, marks are accumulated for the demonstration of relevant skills, knowledge and understanding: they are not deducted from a maximum on the basis of errors or omissions.
- (c) If a specific candidate response does not seem to be covered by either the principles or detailed marking instructions, and you are uncertain how to assess it, you must seek guidance from your team leader.
- (d) Award a mark to each answer. Marks are not transferable between questions.
- (e) The marks available in this paper are as follows:
 - (i) The first set of questions (worth 23 marks) in section 1 requires candidates to provide answers based on comprehension of information from the text. The marks available for each question generally range between 1-4 marks.
 - (ii) The last question in section 1 is the overall purpose question. For this question candidates must draw meaning from their overall understanding of the text. There is a maximum of 7 marks available for full reference to the text and detailed comment. Pegged marks of 5/3/1 are given for degrees of reference to the text and comment. 0 marks will be given where candidates show little or no inferential skills or understanding of the overall purpose of the text.
 - (iii) Section 2 is the translation question (worth 20 marks). For this question candidates must translate the underlined section of the text. The section for translation will be divided into 10 sense units. For each sense unit, 2, 1 or 0 marks will be awarded: 2 marks for a full translation, 1 for partial translation, and 0 for an unsuccessful attempt.
- (f) Credit should be given according to the accuracy and relevance of candidates' answers. Candidates may be awarded marks where the answer is accurate but expressed in their own words'.

Marking instructions for each question

Section 1 – Reading

| Question | | | Expected response(s) | Max mark | Additional guidance |
|----------|-----|--|--|----------|-----------------------|
| | | | | | Do not accept: |
| 1. | | | <ul style="list-style-type: none"> • sales have grown by 20% in the last 10 years • Franco-Belgian comics account for 296.7m euros of revenue/ sales • 8.4 million French people buy comics and spend 57 euros per year • their average age is 41 and the majority are from upper/middle class <p>Any 3 from 4</p> | 3 | risen to |
| 2. | (a) | | <ul style="list-style-type: none"> • Literature and pictures are linked and the picture tells the story • the text/speech bubble should not describe the pictures • the texts and the pictures complement/complete each other <p>Any 2 from 3</p> | 2 | |
| | (b) | | <ul style="list-style-type: none"> • it's a sequence of pictures with gaps in between them • which allow the reader to imagine what happens between the scenes (on the page) | 2 | passes itself |
| 3. | (a) | | <ul style="list-style-type: none"> • French authors were not successful long-term • the genre was looked down upon/despised by the French • Belgian editors were (more) willing to take risks/to publish a new genre • Belgian authors' talent played a role in its success <p>Any 2 from 4</p> | 2 | 'put game in' /actors |

| Question | | | Expected response(s) | Max mark | Additional guidance |
|----------|-----|--|---|----------|-----------------------|
| | | | | | Do not accept: |
| | (b) | | <ul style="list-style-type: none"> • he valued action and movement over the artwork • he rated the story over the beauty of the pictures <p>Any 1 from 2</p> | 1 | history |
| 4. | | | <ul style="list-style-type: none"> • people thought that adults would not appreciate drawings • religion had a strong influence in Belgium • the church/religion played a big part in education and children's publications • the church ruled over education and children's/young people's books/magazines • editors could only publish comics with high moral values <p>Any 3 from 5</p> | 3 | |
| 5. | (a) | | <ul style="list-style-type: none"> • people no longer wanted any constraints and wanted (more) freedom • to break with the code of the old generation • the new generation wanted comics to be more diverse/varied <p>Any 2 from 3</p> | 2 | |
| | (b) | | <ul style="list-style-type: none"> • older characters were depicted • there were political messages • (they looked different/their visual aspect changed) - some authors didn't include boxes (any longer) • (they looked different/their visual aspect changed) - use of more striking colours <p>Any 3 from 4</p> | 3 | |

| Question | | | Expected response(s) | Max mark | Additional guidance |
|----------|-----|--|--|----------|-----------------------|
| | | | | | Do not accept: |
| 6. | (a) | | <ul style="list-style-type: none"> comics is an art form recognised by everyone comics can be found in both specialist and mainstream bookshops | 2 | libraries |
| | (b) | | <ul style="list-style-type: none"> comic book authors feel valued the comics come as (beautiful) hardbacks/with nice layout they want good quality and not cheap/throwaway France isn't a paradise because the less popular ones risk ending up being side-lined (although they still have a chance) <p>Any 3 from 4</p> | 3 | disposable market |

| Question | | | Expected response(s) | Max mark | Additional guidance | |
|----------|--|--|---|----------|---------------------|--|
| 7. | | | <p>To present the history and popularity of the comic book in the French-speaking world and to trace its ongoing evolution.</p> <ul style="list-style-type: none"> • uses statistics to illustrate just how popular they are • describes the philosophy of comic book literature & illustrates the effectiveness of the genre • gives a historical perspective - how comic book literature grew as a genre in France after inauspicious beginnings • shows how the genre changed as society changed (1960s) • shows how France welcomed authors of this genre • testimony of authors in the field highlights how seriously this form of literature is taken in France, and shows why • Marcel Lemaître's statement personalises the point of view of an author in this field, and shows the positive attitude towards the genre in France • digital age and potential consequences for the traditional comic book | 7 | Pegged marks | Criteria |
| | | | | | 7 OR 5 | The candidate provides a clear, concise and reflective answer, drawing inferences which are entirely appropriate, analytical and which demonstrate a sophisticated and accurate reading of the text. The answer clearly relates to the advice given in the Expected response(s) column, or any other equally appropriate response. |
| | | | | | 3 OR 1 | The candidate provides an answer which may contain some degree of misreading, but which offers evidence of appropriate inferencing skills. The candidate may, however, tend to supply information from the text with little attempt to draw inferences. |
| | | | | | 0 | The candidate's answer simply provides information to be found in the text with no attempt to draw inferences. |

Section 2 – Translation

| Question | | | Expected response(s) | Max mark | Additional guidance |
|----------|--|--|---|----------|---|
| 8. | | | <p>Translate the underlined section into English: (lines 50-55)</p> <p><i>De nos jours . . . s'adapte au plus vite.</i></p> | 20 | <p>The translation into English is allocated 20 marks. The text for translation is divided into a number of sense units. Each sense unit is worth 2 marks. Award marks according to the quality and accuracy of the translation into English. Award a mark for each sense unit, as follows:</p> <p>2 marks - good The candidate understands and conveys essential information and relevant details, clearly and accurately, with appropriate use of English.</p> <p>1 mark - satisfactory The candidate understands and conveys essential information clearly and comprehensibly, although some of the details may be translated in an imprecise or inaccurate manner. They convey the key message in spite of inaccuracies and weaknesses in the use of English.</p> <p>0 marks - unsatisfactory The candidate fails to demonstrate sufficient understanding of the essential idea.</p> |

| Sense Units | Good - 2 | Satisfactory - 1 | Unsatisfactory - 0 |
|---|---|-------------------------------------|------------------------------------|
| Unit 1 <i>De nos jours, à l'ère numérique, tout change.</i> | Nowadays in the digital age, everything is changing. | changes | past tense/is changed |
| Unit 2 <i>On assiste en direct à une mondialisation</i> | We are witnessing first hand / are direct witnesses of/are directly witnessing/live (a) globalisation | we see/are seeing | assists/helps direct globalisation |
| Unit 3 <i>qui montre que le talent peut être ailleurs.</i> | that shows (us) that talent can be elsewhere. | | welcomed watch anywhere |
| Unit 4 <i>Aujourd'hui, en deux clics seulement on peut accéder au manga japonais qui a envahi le marché français.</i> | Today, in just two clicks you can access Japanese manga that has invaded/conquered the French market. | by two clicks overrun/taken over | wrong tense |
| Unit 5 <i>On ne peut pas nier que le monde évolue rapidement</i> | You/we cannot deny that the world is changing/changes/evolves rapidly | | |

| Sense Units | Good - 2 | Satisfactory - 1 | Unsatisfactory - 0 |
|--|---|------------------------------|---|
| Unit 6 <i>et on peut donc se demander si, à long terme,</i> | and so/therefore you can wonder/ask yourself if, in the long term, | ask also omission of donc | why |
| Unit 7 <i>ces changements menaceront la BD traditionnelle.</i> | these changes will threaten (the) traditional comic book(s). | could threaten | |
| Unit 8 <i>Il se pourrait que la BD perde sa place</i> | The comic book(s) could lose its/their place/It could be (the case) that/It might happen that/It is possible that (the) comic book(s) will lose its/their place | | Is losing has/have lost |
| Unit 9 <i>au sein de la culture française -</i> | at the heart of/within French culture - | the French culture in | |
| Unit 10 <i>à moins qu'elle ne s'adapte au plus vite.</i> | unless it adapts as quickly as possible. | faster/more quickly/quicker | less so quickly/fast it doesn't adapt |

[END OF MARKING INSTRUCTIONS]