Commentary on candidate evidence

Assessors awarded the candidate evidence the following marks for the Portfolio.

Candidate 1

Portfolio title: Is the "et" in *No et Moi* inclusive or exclusive?

The candidate was awarded **30 marks** because

Content

- There is a concise title which makes clear the focus of the analysis
- The sources work well together and clearly support the analysis
- There is an analytical and critical approach with reasoned and relevant arguments
- The candidate consistently demonstrates an understanding of the focus of the study

The title is intriguing and makes it clear what the focus of the study is going to be. There are only two sources quoted, and the references to Ruellan's "*Dossier Pédagogique*" back up the candidate's arguments entirely and appropriately. The approach is critical and analytical throughout, avoiding a narrative slant and focusing on analysis appropriate to the title. The portfolio does not deviate from the question and shows good understanding of the focus of study, with ideas expressed in a mature and objective manner.

Style

- The candidate uses detailed evidence from sources to support the conclusions
- There are appropriate quotations from sources to support conclusions
- There is a range of critical terminology or specialist vocabulary as appropriate
- The register is appropriate throughout

Every reference to the secondary source is entirely appropriate and the candidate successfully backs up the points being made. The candidate uses critical terminology and specialist vocabulary to good effect, for example: 'enrich our understanding and

interpretation of the text'; the novel presents several instances where it can be said that...'; 'the metaphor of invisibility'; 'as exemplified by the expression…'. The register is appropriate throughout, which exemplifies this as a serious, analytical piece of writing.

Organisation

- The writing is well-organised and structured
- The piece is coherent throughout

The arguments and conclusions relate directly to the title, and the chosen focus. The piece is well constructed and balanced, showing a clear understanding of both interpretations. The writing is consistently coherent, and the candidate is entirely focused on the title and does not deviate from this throughout.

Candidate 2

Portfolio title: To what extent do the main characters grow and mature over the course of the novel *Un Sac de Billes* and the film *Au Revoir Les Enfants*?

The candidate was awarded **21 marks** because

Content

- The title outlines the focus of the analysis
- The chosen sources support analysis
- There is an analytical and critical approach with reasoned and relevant arguments
- There is an understanding of the focus of the study

The title clearly indicates the focus of the study. The approach is critical and analytical and remains focused on the title throughout, showing an understanding of the focus of study.

Style

- The candidate presents evidence from sources to support the conclusions
- The candidate uses appropriate quotes from sources
- There is use of critical terminology and specialist vocabulary
- The register is appropriate
- There is occasional poor English expression and syntax

Although it is unclear if the evidence presented is from the secondary sources, this portfolio piece remains focused on the title and the quotations add strength to the candidate's assertions. However, sometimes these are not accurate, such as the reference to the ending of '*Au Revoir Les Enfants'*, where the candidate misquotes and makes unsubstantiated assertions: "Upon seeing Julien's sadness, Jean tells him '*quand on me cherche on me trouve*' reassuring him that he won't be gone forever. This emphasises Jean's bravery as he continues to comfort his friend whilst faced with certain death himself". This quotation actually comes from the start of the film, and was uttered by Julien, not Jean. There is appropriate use of critical terminology and specialist vocabulary, such as 'rhetorical question', 'character' and

‘plot’ and ‘media forms’. There are occasional lapses in English expression and syntax, for example: ‘... he endured as a semi-autobiographical production’; ‘a Jew in disguise’, ‘the only defining feature of the religion is that they don’t eat pork’; ‘watching anti-Semitism playing out in front of him from a safe seat’.

Organisation

- The candidate writes in a structured way
- The writing is coherent despite occasional lacks in clarity
- The candidate presents and evaluates arguments and attempts to draw conclusions relating to the title and focus.

The writing is structured and coherent throughout, despite some confusion in *Au Revoir Les Enfants’* about characters’ identities. The candidate’s arguments and conclusions relate to the title and focus for analysis. The focus on two distinct sources, however, has prevented the candidate from fully expanding on the characters’ experiences, making for less substantial conclusions than if they had used only the film or the novel for this analysis.

Candidate 3

Portfolio title: To what extent does the character Amélie in '*Le Fabuleux Destin d'Amélie Poulain*' conform to the expectations of women in France in the late 90s?

The candidate was awarded **18 marks** because

Content

- The title outlines the focus of analysis but is not entirely clear
- There are instances of an analytical and critical approach, but these are inconsistent
- There is an understanding of the focus of study, although to the candidate does make some unsupported assertions

The candidate has chosen a title which outlines the focus of the analysis, but the essay lacks relevant sources or research to support the arguments relating to expectations of women in France in the 1990s. The essay has many examples of sweeping generalisations about women in the 1990s, for example' women at the time were expected to be seen in a feminine light'; 'man at the time had so much more power'; 'the blatant disregard toward women at that time' 'women were expected not to be happily single;'; 'women at that time were expected to keep to themselves'. There is, however, some analysis on the use of colours and the candidate does mention cinematographic techniques.

Style

- The candidate does include quotations from appropriate resources
- The register is appropriate, although this is not consistent and there are examples of clumsy expression and syntax.

The candidate includes some appropriate quotations from sources and has an appropriate register for the most part, though this is inconsistent, for example: 'it rubs other characters the wrong way'; 'Dufayel tells Amélie to put herself out there'; 'suggesting that he isn't at risk of being a vegetable as even an artichoke has a heart'.

Organisation

- There is a sense of structure
- The piece is largely coherent, but there is a lack of clarity which can, at times, detract from the overall impression.

The candidate writes in an organised and structured way, addressing the three areas mentioned in the introduction: characterisation, dialogue and cinematography. However, there is a lack of factual accuracy or evidence to back up statements regarding the context of life for women in the 1990s.

Candidate 4

Portfolio title: "Antigone is right, but Creon is not wrong" – A reflection on moral complexity in *Antigone* by Jean Anouilh

The candidate was awarded **15 marks** because

Content

- The candidate has chosen a title which outlines the focus of the analysis but may not be entirely clear
- The sources support the analysis
- There are some features of an analytical / and critical approach
- The content backs up the focus of study
- The essay is very short

Although the title is captivating, it does not lead to a discursive, logical progression in the essay.

There is evidence of the use of sources and an analytical and critical approach The candidate has clearly understood the challenges of the play.

The candidate does not provide a word count. However, the essay is very short, and it therefore could not access the higher bands of marks available.

Style

- There is some evidence from sources to support the conclusions
- The candidate mostly maintains an appropriate register, but does frequently use informal first person and generic third-person pronouns
- There are instances of some inadequate English expression and syntax

There are issues with register throughout the writing, and the candidate writes in an informal way, making statements in the first person, such as: 'when I read the play, it honestly made me think about'; 'one line that really stayed with me'; 'I think…', or in the generic third-person: 'being king means saying yes to things you don't really believe in'; 'makes you wonder if her decision was entirely fair.'

There are also some statements in an unsuitable register, such as: ‘really sums her up’; ‘but at the same time, there is ...’; ‘this is where things start to feel complicated’ which detract from the overall impression of the piece.

Organisation

- The candidate writes with some sense of structure
- The writing is largely coherent despite occasional lapses in clarity.
- There is some sense of structure with a focus first on Antigone and then on Créon, and there is an introduction and a conclusion. At times, however, the candidate gives the impression that the writing is a train of thought, rather than a formal analysis. Although the candidate can draw good conclusions, the arguments are incomplete and the analysis lacks depth at times. The conclusion is short and lacks depth also.