

GCE AS

WJEC Eduqas GCE AS in  
FRENCH  
GERMAN  
SPANISH

ACCREDITED BY OFQUAL

# GUIDANCE FOR TEACHING

Teaching from 2016

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## Introduction

The **WJEC Eduqas** linear **AS in modern foreign languages (French/German/Spanish)** qualification, accredited by Ofqual for first teaching from September 2016, is available to all schools and colleges in England.

The AS will be awarded for the first time in Summer 2017, using grades A–E.

The WJEC Eduqas AS qualification in a modern foreign language (French, German, Spanish) provides an engaging and exciting opportunity for learners to build on their previous study of modern foreign languages. Through social, intellectual, historical, political and cultural themes, learners will be able to develop their linguistic knowledge and cultural understanding of the countries/communities where the language of study is spoken. An opportunity to study literature or film will allow learners to undertake a deeper analysis of language structures and increase their cultural awareness as part of an integrated approach to language learning. A strong focus is placed on building learners' confidence and fluency in spoken language using relevant and topical themes.

The specification is intended to promote a variety of styles of teaching and learning so that the course is enjoyable for all participants. The content has been developed to allow learners to further develop skills in the language of study and to encourage a deeper appreciation and understanding of the cultural and historic elements of the countries and communities where the language of study is spoken.

### **Additional ways that WJEC can offer support:**

- Specimen assessment materials
- Face-to-face CPD events
- Examiners' reports on each question paper
- Free access to past question papers and mark schemes via the secure website
- Direct access to the subject officer
- Free online resources
- Exam Results Analysis
- Online Examination Review

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## Context

This specification has been developed so that the study of a modern foreign language offers the same intellectual advantages as other humanities subjects.

In addition to high level practical language skills, the content of **AS level** in a modern foreign language provides depth of knowledge, understanding and cultural awareness. It also fosters a range of transferable skills such as communication, critical thinking, autonomy, resourcefulness, creativity, and linguistic, cultural and cognitive flexibility. All of these skills are of value to the individual, to wider society, to higher education and to employers.

The content for **AS level** in a modern foreign language has been designed to be of relevance to learners of all disciplines, whether they intend to progress to further study in the subject or not. This specification provides a robust foundation for those intending to study a modern foreign language to A level.

## Aims and objectives

When delivering the course, teachers must ensure that learners:

- have the opportunity to enhance their linguistic skills and promote and develop their capacity for critical thinking on the basis of their knowledge and understanding of the language, culture and society of the country or countries where the language is spoken
- are able to develop control of the language system to convey meaning, using spoken and written skills. This includes developing an extended range of vocabulary for both practical and intellectual purposes in order to become increasingly confident, accurate and independent users of the language
- develop their ability to interact effectively with users of the language in speech and in writing, including through online media
- develop language learning skills and strategies, including communication strategies to sustain communication and build fluency and confidence
- are able to engage critically with intellectually stimulating texts, films and other materials in the original language, developing an appreciation of sophisticated and creative uses of the language and understanding them within their cultural and social context
- develop knowledge about matters central to the society and culture, past and present, of the country or countries where the language is spoken.

Teachers must ensure that they address all the context, aims and objectives and content requirements across every theme and sub-theme as set down in the DfE GCE Subject Content for modern foreign languages.

You can read the full **Department for Education subject level content for modern foreign languages** by going to:

[https://www.gov.uk/government/uploads/system/uploads/attachment\\_data/file/485569/GCE\\_A\\_AS\\_level\\_subject\\_content\\_modern\\_foreign\\_langs.pdf](https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/485569/GCE_A_AS_level_subject_content_modern_foreign_langs.pdf)

The themes at AS will be covered in each exam series – therefore it is advised that teachers allocate equal teaching time to all the themes and sub-themes.

## 1. Overview of WJEC EDUQAS AS Specification

### 1.1 Overview of the Specification for AS FRENCH

There are two areas of interest staged over a year.

- The areas of interest will be studied with reference to the countries/communities where **French** is spoken as well as in a wider, global context where appropriate.
- Language teaching and learning must be embedded in the current lifestyle and social climate and also the historical and cultural heritage of the country where French is spoken.
- The areas of interest provide a general framework for teaching the language - they may be adapted to include students' or teachers' special interests or existing links with the target language country.
- France and *les pays francophones* across the world can be used as a focus for study.

#### Areas of interest

- i. Social issues and trends
- ii. Political, intellectual and artistic culture

Each of the two areas of interest contains one theme, making a total of two themes for AS.

**Note that both themes for AS form two of the four themes taught for A level, enabling the two qualifications to be co-taught.**

## The themes and sub-themes

Each theme is in turn divided into sub-themes (bulleted below):

### 1. Social issues and trends

#### Being a young person in French-speaking society

- Families and citizenship  
*Changing family structures; the changing nature of marriage and partnership; being a good citizen*
- Youth trends and personal identity  
*Trends in fashion; how young people respond to modern technology; relationships with others and peer pressure*
- Education and employment opportunities  
*The education system and student issues; work and travel opportunities and changing work scene*

### 2. Political, intellectual and artistic culture

#### Understanding the French-speaking world

- Regional culture and heritage in France, French-speaking countries and communities  
*Festivals; customs and traditions; historical sites; museums and galleries*
- Media, art, film and music in the French-speaking world  
*Trends in media and art; film and music in the lives of young people*

While studying these areas of interest, their themes and sub-themes learners will, through the use of authentic materials, develop knowledge and understanding of the countries/communities where French is spoken through speaking, listening, reading and writing.

Learners will be expected to access authentic written and spoken material in French from a variety of genres, sources and media in the course of their language studies. A film **or** literary text in French will be studied at AS.

## 1.2 Overview of the Specification for AS **GERMAN**

There are two areas of interest staged over a year.

- The areas of interest will be studied with reference to the countries/communities where **German** is spoken as well as in a wider, global context where appropriate.
- Language teaching and learning must be embedded in the current lifestyle and social climate and also the historical and cultural heritage of the countries/communities where German is spoken.
- The areas of interest provide a general framework for teaching the language - they may be adapted to include students' or teachers' special interests or existing links with the countries/communities where German is spoken.
- Germany and German-speaking countries across the world can be used as a focus for study.

### Areas of interest

- i. Social issues and trends
- ii. Political, intellectual and artistic culture

Each of the two areas of interest contains one theme, making a total of two themes for AS.

**Note that both themes for AS form two of the four themes taught for A level, enabling the two qualifications to be co-taught.**

### The themes and sub-themes

Each theme is in turn divided into sub-themes (bulleted)

#### 1. **Social issues and trends**

##### **Being a young person in German-speaking society**

- Families and citizenship  
*Changing family structures; the changing nature of marriage and partnership; being a good citizen*
- Youth trends and personal identity  
*Trends in fashion; how young people respond to modern technology; relationships with others and peer pressure*
- Education and employment opportunities  
*The education system and student issues; work and travel opportunities and changing work scene*

## 2. Political, intellectual and artistic culture

### Understanding the German-speaking world

- Regional culture and heritage in Germany, German-speaking countries and communities  
*Festivals; customs and traditions; historical sites; museums and galleries*
- Media, art, film and music in the German-speaking world  
*Trends in media and art; film and music in the lives of young people*

While studying these areas of interest and their themes and sub-themes learners will, through the use of authentic materials, develop knowledge and understanding of the countries/communities where German is spoken through speaking, listening, reading and writing.

Learners will be expected to access authentic written and spoken material in German from a variety of genres, sources and media in the course of their language studies. A film **or** literary text in German will be studied at AS.



## 1.3 Overview of the Specification for AS SPANISH

There are two areas of interest staged over a year.

- The areas of interest will be studied with reference to the countries/communities where **Spanish** is spoken as well as in a wider, global context where appropriate.
- Language teaching and learning must be embedded in the current lifestyle and social climate and also the historical and cultural heritage of the countries/communities where Spanish is spoken.
- The areas of interest provide a general framework for teaching the language - they may be adapted to include students' or teachers' special interests or existing links with the countries/communities where Spanish is spoken.
- Spain and Spanish-speaking countries across the world can be used as a focus for study.

### Areas of interest

- i. Social issues and trends
- ii. Political, intellectual and artistic culture

Each of the two areas of interest contains one theme, making a total of two themes for AS.

**Note that both themes for AS form two of the four themes taught for A level, enabling the two qualifications to be co-taught.**

### The themes and sub-themes

Each theme is in turn divided into sub-themes (bulleted below)

#### 1. Social issues and trends

##### **Being a young person in Spanish-speaking society**

- Families and citizenship  
*Changing family structures; the changing nature of marriage and partnership; being a good citizen*
- Youth trends and personal identity  
*Trends in fashion; how young people respond to modern technology; relationships with others and peer pressure*
- Education and employment opportunities  
*The education system and student issues; work and travel opportunities and changing work scene*

## 2. Political, intellectual and artistic culture

### Understanding the Spanish-speaking world

- Regional culture and heritage in Spain, Spanish-speaking countries and communities  
*Festivals; customs and traditions; historical sites; museums and galleries*
- Media, art, film and music in the Spanish-speaking world  
*Trends in media and art; film and music in the lives of young people*

While studying these areas of interest and their themes and sub-themes learners will, through the use of authentic materials, develop knowledge and understanding of the countries/communities where Spanish is spoken through speaking, listening, reading and writing.

Learners will be expected to access authentic written and spoken material in Spanish from a variety of genres, sources and media in the course of their language studies. A film **or** literary text in Spanish will be studied at AS.

## 1.4 Overview of the themes and sub-themes for French, German and Spanish

<b>Area of interest (i)</b> <b>Social issues and trends</b>	<b>Area of interest (ii)</b> <b>Political, intellectual and artistic culture</b>
<p style="text-align: center;"><b>Theme 1</b></p> <p style="text-align: center;"><b>Being a young person in French/German/Spanish-speaking society</b></p> <ul style="list-style-type: none"> <li>• Families and citizenship</li> <li>• Youth trends and personal identity</li> <li>• Education and employment opportunities</li> </ul>	<p style="text-align: center;"><b>Theme 2</b></p> <p style="text-align: center;"><b>Understanding the French/German/Spanish-speaking world</b></p> <ul style="list-style-type: none"> <li>• Regional culture and heritage in France/Germany/Spain, French/German/Spanish-speaking countries and communities</li> <li>• Media, art, film and music in the French/German/Spanish-speaking world</li> </ul>

## 2. Delivering the specification

### 2.1 Approaches to teaching the themes and sub-themes

When looking at themes and sub-themes we should bear in mind that they are a vehicle for language teaching and learning and that the main emphasis of the language lessons should not be “teaching the themes and sub-themes” but teaching the language of study.

In order to improve the linguistic competence of the learners, lessons pertaining to themes and sub-themes should be conducted in the language of study and therefore all resources should be in the language of study as well. There is no specified factual content learners must acquire, however they will need to engage with a range of appropriate information and opinion in order to develop an awareness of the culture and history where the language of study is spoken. An effective way to achieve that would be for learners to listen to foreign language news and programmes on a regular basis. Some TV channels provide news edited for young people, using less complex language, ideal for learners. Email exchanges with partner schools or private correspondence with penfriends will also be very beneficial.

The specification comprises two areas of interest:

- 1) **Social issues and trends** and
- 2) **Political, intellectual and artistic culture**

The theme in the **Social issues and trends** area of interest is ***“being a young person in French/German/Spanish--society”***. This theme should appeal to learners who will be able to compare and contrast their own lives and attitudes to those of a young person in a country/community of the language of study, which will obviously enrich their lives. There is also some overlap with the topics of the previous specification so that teachers will be able to draw from some resources they have used previously.

The theme in the **Political, intellectual and artistic culture** area of interest is ***“Understanding the French/German/ Spanish speaking world”***. As the title indicates, it is important to bear in mind that all three languages are spoken in more than one country and that texts in each language exam could be drawn from publications from more than one country. The sub-theme relating to media, art, music and film in the countries/communities of the language of study does not require learners to acquire a comprehensive knowledge of these items, but rather a general cultural awareness. The study of a film or a literary work during the course

will enable learners to gain valuable insight into film or literary criticism and the associated language.

All texts for listening, reading and speaking activities in the examination relate to the countries/communities of the language of study, therefore it would make sense if the same were applied to texts used in the classroom. In this way learners would be immersed in the language and culture of the language of study at all times and would gradually develop their understanding of the cultural background.

## 2.2 Question types in the new specification

1. Translation into English and translation into French/German/Spanish.
2. Essay questions on a literary work or film.
3. Comprehension exercises (listening and understanding and reading and understanding):
  - There are a variety of question forms and exercises that will be used to elicit responses from material in both written and spoken French/German/Spanish.
  - Listening to or reading an extract. The extracts will be taken from a range of sources e.g. journalistic material, news reports, podcasts, blogs, reviews, conversations, dialogue, interviews, literary texts.
  - Questions will be designed to ensure that all the Assessment Objectives are covered appropriately.

The assessment objectives and weightings as they appear in the French/German/Spanish specification are given here for convenience:

### AO1

Understand and respond:

- in speech to spoken language including face-to-face interaction
- in writing to spoken language drawn from a variety of sources

### AO2

Understand and respond:

- in speech to written language drawn from a variety of sources
- in writing to written language drawn from a variety of sources

### AO3

Manipulate the language accurately, in spoken and written forms, using a range of lexis and structure

### AO4

Show knowledge and understanding of, and respond critically to, different aspects of the culture and society of countries/communities where the language is spoken.

The table below shows the weighting of each assessment objective for each component and for the qualification as a whole

	<b>AO1</b>	<b>AO2</b>	<b>AO3</b>	<b>AO4</b>	<b>Total</b>
<b>Component 1</b>	<b>5%</b>	<b>5%</b>	<b>10%</b>	<b>10%</b>	<b>30%</b>
<b>Component 2</b>	<b>15%</b>	<b>25%</b>	<b>10%</b>	<b>-</b>	<b>50%</b>
<b>Component 3</b>	<b>-</b>	<b>-</b>	<b>10%</b>	<b>10%</b>	<b>20%</b>
<b>Total</b>	<b>20%</b>	<b>30%</b>	<b>30%</b>	<b>20%</b>	<b>100%</b>

### Examples of questions that can be set

Question types may include true/false statements, multiple choice, gap-fill, summary/assimilation and questions and answers in French/German/Spanish:

- Multiple choice answers.
- Matching the correct two halves of a sentence. A list of incomplete sentences (List A) to be completed from List B. The pairings must be matched grammatically and accurately. There will be more sentences given in List B so candidates will need to select carefully.
- True/false statements where the candidate is required to indicate the true statements and correct any false statements.
- Writing a short summary in **either** French/German/Spanish **or** English. Bullet points will indicate the main areas of focus for the task completion.
- Filling a gap in a sentence with a choice of 3 alternatives given.
- Answering questions in French/German/Spanish: learners can use vocabulary from the text but must not copy or transcribe a whole sentence verbatim. Learners must manipulate the language in order to answer the questions set. For example:
  - A text may be in the 1<sup>st</sup> person and the question set to elicit a response in the 3<sup>rd</sup> person.
  - Give an answer using a noun instead of a verb.
  - Use a finite verb instead of an infinitive.
- Writing a synonym in French/German/Spanish for a word or short phrase given in a text.
- Longer gap-fill (reading). A passage of text with words blanked out and a list of words appended. Learners have to choose the correct word for each gap. Not all the words will be needed. The answer must be correct grammatically and copied correctly including accents.

## 2.3 Approaches to Translation

40% of the marks in Component 2 at AS are allocated to the translation tasks; 20 marks for translation into English and 20 marks for translation into

French/German/Spanish. It is important therefore to ensure that adequate time is spent by learners on developing translation skills in lessons as well as at home.

Translating a text is a complex task requiring a mastery of vocabulary, grammar, syntax and idiomatic expressions. Grammar and translation go together hand in hand and the teaching of a point of grammar can be incorporated easily into a translation task. Translating individual sentences related to a grammar point is a fun way of introducing learners to translation.

With teacher guidance, learners can explore the similarities and differences between their mother tongue and the language of study. Learners can consider the meaning behind a text in English to help develop an appreciation of how to go about translating it into the language of study. An understanding of the complexity of their mother tongue will help learners when they translate into the language of study and an awareness of different writing styles in English will help learners to develop their translation skills.

Learners often understand the ideas conveyed in a foreign language passage, but their attempt at translating into their own language is not always successful. If they do not understand their own translation into English, then no one else will! The following questions can help the learner to avoid translation pitfalls:

- Have I applied the conventions of the word order common in my mother tongue?
- Have I avoided the traps of 'false friends'?
- Does the sentence I produced read like an English sentence, in other words is it idiomatic?
- Have I used correct tenses/ direct and indirect articles etc.?

Working together in pairs or groups, learners can spot inadequacies in their translation by reading aloud or asking fellow learners who have not seen the original text whether they understand the translation. Learners enjoy working on improving translations together. Learners can write a draft version individually or together and work on it until they are happy with the final version. Learners can then go away and produce individual work with more confidence.

Experience of translation at GCSE will form a good basis for learners continuing to AS. Learners can also be encouraged to develop their dictionary skills through fun class based activities. Learners working in pairs or in small groups on translation tasks in class is a good way to help them rise to the challenges of translation.

## Teaching approaches:

Below are some suggestions to help teachers develop translation skills in their learners:

- Use online translation software to highlight problems with translations
- Learners can rewrite inadequate translations made using software
- Compare learners' translations to an established translation
- Let learners work on translations together
- Individual translations could be compared and contrasted
- Learners could bring in a text in their mother tongue and explain in the language of study why they like it. A translation could be attempted after that
- Sentences translated into the language of study by one group of learners could be translated back into the mother tongue by another group
- Each learner could be encouraged to bring in two sentences each week which relate to a specific grammatical point. Sentences could be collected in a bank and be used frequently for practice runs.

## 2.4 Approaches to teaching literature

There are many ways to approach the teaching of literature, but for those who are new to it or perhaps want to refresh their skills, here are some suggestions given below:

- a) If new to choosing a text these pointers for consideration may help:
  - length
  - level of linguistic difficulty
  - relevance and link with themes
  - how the work will appeal to learners
  
- b) Approaches to reading the text:
  - take a short extract - teacher translates, learners follow original text and discuss. Grammatical analysis and explanation can also be integrated into the task
  - learners follow original text and discussion to elicit themes, ideas, reactions
  - learners read chapters in advance of class with vocabulary support in readiness for discussion in class
  
- c) Approaches to note taking:
  - class notes can be made by learners as you go along in pauses after discussion
  - one learner is nominated as scribe for the day and takes notes to add to class copy



- the teacher can prepare a note pack in advance so that no notes need to be made in class
  - learners could work in groups to mind-map a chosen scene, event or character-related piece
- d) Supporting learners – it may be useful to provide learners with:
- a list of literary terms
  - a list of vocabulary and phrases specific to text (idiomatic language)
  - a summary of the text
  - the film of the text
  - a list of critical works available from the school library or online
  - ideas on how to search articles on internet web sites via [www.google.fr](http://www.google.fr) / [www.google.de](http://www.google.de) / [www.google.es](http://www.google.es)
  - a filmed recording or live performance of a play
  - an edition of the text which has a good introduction and text notes and essential vocabulary at the back
- e) Suggested activities to support further learning:
- background research on author/historical background/city or country. This can be used to support and enhance the study of the text but will not be an expectation for inclusion in the essay
  - sentences for translation – each act/chapter etc.
  - learners produce presentations of themes
  - translations of character descriptions
  - adjectives to sort for each character
  - gap filling activities
  - group discussion with flip chart and a plenary to pool ideas
  - quizzes: Who said this? / Complete the quote / Plot Quiz etc.
- f) Discuss essay writing with learners (see section on essay writing in this guidance):
- how to write an introduction
  - how to go about planning an essay
  - how to produce perfect paragraphs
- g) Discuss marking and feedback with learners:
- using positive feedback and constructive criticism
  - pointers for improvement, assessment for learning
  - use sample essays as examples of good practice
  - the value of peer assessment

## 2.5 Approaches to studying a film

If your centre has a Media Studies department, an introductory talk by a media studies colleague would be an ideal way of starting the study of film with your learners. An explanation of basic cinematic techniques will help learners to develop an understanding of the devices used to tell a story through the medium of film.

As an introduction to film in the language of study learners could view as a class a series of short, carefully chosen extracts from the film (e.g. the opening sequence ideally 3-5 minutes, depending on the film). The following are suggestions of activities that could be used in the classroom.

- use a "viewing grid" (see Appendix 3)
- when the grid has been completed learners can give their individual responses and views in straightforward language. Comments can be gathered as a group to produce a class "mind map" to give an overview of different views
- a follow-up class discussion
- a written response – set a question to encourage a short response in a structured way (introduction, development and conclusion) of about 100-150 words with a sharp focus on the extract studied
- seeing only a short extract will help learners to avoid irrelevancy

As learners gain confidence and acquire relevant terms and vocabulary they will then be able to move on to a 'motivated' critical response.

### A 'motivated' critical response

Learners are being asked to think about their role as spectators.

Learners ask questions of a film extract (including work they have studied themselves) because they want to know the answers:

- How does this sequence create suspense?
- How does the sequence move me emotionally?
- Why do I identify strongly with a particular character?
- Why do I find the message(s) contained in the extract so powerful?

### A written critical response

A written critical response is a detailed study of one or more aspects of a short extract of a film. The questions to be asked focus on how the film communicates and the impact it has on the viewer. Beyond this, the purpose is to understand better the interaction between film and spectator.

A critical response is more than a commentary. It is not enough to identify and describe (even in formal/ technical terms) the plot and storyline in a short extract of 3-5 minutes or so.

## Aspects to consider

Learners consider how the strategies used by the film maker impact on the spectator. Learners can start work on an extract by asking themselves:

- What is happening to me as I watch this?
- Why?
- Which cinematic features are responsible for this response?
- How do I relate to a particular character? Why?

This will provoke a more motivating and a more genuine enquiry. The learner-as-spectator should be able to explain why the film extract affects them as it does. This latter approach may encourage a more personal voice and lead to greater critical self-reflection. These are both qualities to be encouraged and developed.

When we ask for personal responses, there cannot be a *right* or *wrong* answer in the traditional sense. We will consider what makes a good answer in the following section.

## 2.6 Developing the skills to write a critical essay

The essay is a critical response to the question set about the film or literary work. It must always be focused on answering one or more specific points related to the question set in a way that relies on a disciplined close analysis of selected features.

Questions may include phrases such as:

***Croyez-vous que...?, À votre avis..., Donnez vos raisons... /  
Was denkst du über...? Gib deine Gründe... Gib Beispiele... /  
Da tus razones..., Justifica tus opiniones...***

The writing is 'personal' in that the learner is seeking answers to questions the film or literary work has prompted him/her to ask.

## What makes a "good" answer?

A good answer finds a balance between generalising about the "audience" response to a film/text, and identifying aspects of response that are particular to the learner. Where there is a variation between what appears to be the intended audience response and the learner's actual response, this needs to be accounted for and may be the very heart of the discussion.

A well-argued, balanced answer includes knowledge of the film, consideration of the themes, judgement within a structured argument, depending on the question set:

- A 'personal response' is encouraged – the writing should be disciplined, focussing on the question as set. A simple description based on a description of the film/text, and its plot and characters should be avoided.
- A good answer will select events, actions or behaviour to support or justify the learner's views or draw conclusions related to the question set.
- The learner should focus on the question that he/she is trying to answer. A good way of doing this is for the learner to keep asking him/herself: am I still focusing on the question or am I just writing down everything I know about the text/film?

The end product, *the essay*, must always be focused on answering one or more specific points related to the question set in a way that relies on a disciplined close analysis of selected features. The writing is 'personal' in that the learner is seeking answers to questions the film/text has prompted him/her to ask.

## Planning an essay

A good essay is carefully planned using key question words as a framework:

a) For context:

Qui ? Quand ? Où ? Comment ? Combien ?  
 Wer? Wann? Wo? Wie? Wie viele?  
 ¿Quién? ¿Cuándo? ¿Dónde? ¿Cómo?, ¿Cuánto?

b) For a critical response:

Pourquoi ? Quoi ? À quel point ? Dans quelle mesure ? De quelle façon ?  
 Warum? Wieso? Aus welchem Grund?  
 ¿Por qué? ¿Hasta qué punto? ¿De qué manera?

c) For evaluation:

Quelles sont les conséquences ? Quels sont les effets ?  
 Was sind die Folgen? Was sind die Auswirkungen?  
 ¿Qué efectos se producen? ¿Qué repercusiones hay?

## The introduction

The introduction should be relevant to the question set. A long preamble giving information about the film or text such as cast, director, date of release and so on is not necessary and wastes time.

Learners should also avoid the temptation to use a pre-learnt paragraph such as:

*"C'est une question fort épineuse donc il m'est vraiment difficile de savoir par où commencer à répondre à cette question, mais j'essaierai de mon mieux à écrire une réponse convenable à ce titre" (33 words)*

*"Voy a contestar esta pregunta sobre esta película/ este libro que me gusta mucho e intentaré dar mis propias ideas sobre el éxito del autor/ del director en conseguir lo que pretendía" (35 words)*

*"Diese Frage ist schwer zu beantworten, aber ich werde versuchen, meine Meinung zu dem Thema zu geben und auch einige Beispiele anzuführen, die relevant sind und meine Meinung rechtfertigen" (29 words)*

This type of introduction does not enhance the quality of the essay and it wastes words.

## Structuring the essay

Learners could use the following ideas, if relevant to the question set, to help them structure their essay:

- Consider the main events of the film/text, i.e. the plot: is it linear? Is it chronological? Does it move around in time? Are there flashback sequences and why?
- Identify the characters relevant to the question. Which character changes most during the plot? Who or what causes the change in the character? Consider key events which illustrate this. Look at relationships between characters and what happens to them.
- Is it a first-person narrative? Is your protagonist (main character) narrating the film/text, or is he/she an observer of the events? Is the narrator reliable or unreliable?
- Establish the film/text's main themes. The theme is the main idea of the film/text, there can be a number of themes. Which theme is the most important for this question? Has the question indicated a particular theme to analyse?
- Think about the film/text, in a wider context. What does the theme say about the world, human nature, human experience or human values? What was the director/author trying to convey? How successful has he/she been in your opinion in conveying that message?
- Look at the words/listen to the dialogue. What imagery does the author use? This is easy to identify if you take notes throughout reading the text or watching the film since it can be a chapter or whole scene or just a few words

or dialogue. In what places does the author/director evoke your senses: touch, taste, smell, sight and hearing?

- Identify symbolism in the film/text. Symbolism means the use of objects, people or elements of the story to represent something else.
- Do any of the characters symbolise something? Is the setting symbolic? Symbolism is easier to spot the second time you watch a film or read a text, when you are already aware of the general events of the story and can focus on the underlying meaning.
- Consider the style and tone of the language of the film/text. Is it formal or informal? Does the narrator or a specific character make you laugh or feel sad? Does any scene make you react angrily or in solidarity? The ways in which scenes and chapters are structured can have an effect on how you respond to the film/text.
- Short, apt quotations can be used to illustrate a point but lengthy quotes are not necessary and often detract from the point being made. An essay should not be built around pre-learnt quotations which, if not used appropriately may detract from the quality of the essay. If quotations are used, they must be correct.

The above ideas will help learners to structure the main body of the essay in a clear and concise way. The two key words here are clarity and concision.

## The conclusion

The concluding paragraph of the essay should be short, phrases such as:

"*En conclusion...*", "*Pour conclure...*" or "*En bref...*"

"Zusammenfassend kann man sagen", "um meine Ideen zusammen zu fassen"

"*En conclusión...*" or "*En resumen...*"

These should lead to a brief summing up of your main points about the question set.

**No new material or ideas should be introduced at this final point.** To do so suggests bad planning and muddled thinking on the part of the learner!

**Some points of grammar to learn and use in essay writing – these suggestions are NOT exhaustive.**

### a) French:

How to say "deals with" in French:

The verb **s'agir de** is impersonal and uses the pronoun **il**:

- **Il s'agit** dans ce film de la vie des jeunes de la banlieue.
- Dans cette œuvre **il s'agit** des problèmes d'adolescence.
- De quoi **s'agit-il** dans ce livre/film ? **Il s'agit** de la guerre.

Nouns ending in "**-ment**" are **almost** always masculine:

- *le logement, le changement, le jugement...* [exception: *la jument*].

Nouns ending in "**-tion**" or in "**-sion**" are **almost** always feminine:

- *la nation, l'introduction, la conclusion, la passion* (but: *le lion*).

**Le problème** is MASCULINE: remember:

- **Tous** les problèmes sont masculins, **toutes** les solutions sont féminines.

**Il est** and **c'est**:

- **Il est** intéressant **de** faire ce travail.
- **Ce** travail est intéressant **à** faire.
- **C'est** intéressant **à** faire.

**"Ça"** is fine for conversational use, but in an essay should be written as **"cela"**.

"Penser **à**" and "penser **de**".

- **à** to think about  
*Réda pensait **au** voyage difficile qu'il devait faire. (à → y : Il **y** pensait.)*  
***À** quoi pensez-vous ? Je pense **à** la pièce que j'ai vue hier soir.*  
*Il ne pense jamais **à** sa mère.*
- **de** for an opinion  
*Que pensez-vous **de** ce film ? (de → en : Qu'**en** pensez-vous ?)*  
*Il m'a demandé ce que je pensais **de** son idée.*

Most essays about films or texts will be written in the **historic present**.

- **3<sup>rd</sup> person present tense forms both singular and plural must be thoroughly familiar and used accurately, especially irregular verbs.**

Other tenses will be used as appropriate: for example, the **pluperfect**:

- Quand Saïd est arrivé chez Vinz, celui-là **avait déjà volé** le flingue.

The present participle (**parlant, finissant, voyant**, etc.):

- **En sortant** de son appartement, Meursault a vu Raymond.

**D'une manière** not "dans une...":

- *Mustapha a répondu **d'une manière** curieuse.*
- *Ismène est entrée **d'une façon** dramatique.*

**Où** after expressions of time: (not **quand**):

- ***Le jour où** Werner arrive chez l'oncle et la nièce.*
- *La famille a dû quitter leur appartement **l'année où** la guerre a éclaté.*

**Malgré et bien que**

**Malgré** is a preposition. It introduces a noun or a pronoun:

- ***Malgré** le mauvais **temps**, l'avion a atterri.*
- ***Malgré** ses **efforts**, il n'a pas réussi.*

**Bien que** is a conjunction. After **bien que**, the **present subjunctive** must be used:

- ***Bien que** Lou **soit** très jeune, elle est intellectuellement précoce.*

**Peut-être:** is an adverb indicating a possibility. There are two ways of using this:

Inverting the verb

- ***Peut-être viendra-t-elle** demain.*
- ***Peut-être aurons-nous** de la neige*

or

Adding que:

- ***Peut-être qu'elle** viendra demain.*
- ***Peut-être que** nous aurons de la neige.*



## b) German

How to say "deals with" in German:

- **Es handelt sich** in diesem Film um das Erwachsenwerden. Dieses Buch **handelt vom** Erwachsenwerden. **Es geht** in diesem Film um das Erwachsenwerden.
- In diesem Buch **handelt es sich um / geht es um** die Probleme der jungen Leute.
- **Von was handelt** der Film? **Er handelt von** der Wiedervereinigung.
- **Um was geht es / Um was handelt es sich** in dem Film? **Es geht um / es handelt sich um** die Wiedervereinigung.

Nouns ending in "...-heit, -keit, -ung" are almost always feminine:

- Die Einheit, die Wirklichkeit, die Übersetzung.

Nouns ending in "...-tion" "...-sion" are almost always feminine:

- Die Nation, die Ration, die Version .

"Denken an" und "denken über" oder "halten von"

- **über** for an opinion:  
Wie denkst du **über** diesen Film? (Was **hältst du von** diesem Film?)  
Er hat mich gefragt, wie ich **über** diesen Film denke.  
Er hat mich gefragt, was ich **von** diesem Film halte.
- **An** to think about:  
Er denkt **an** seine Vergangenheit als DDR Bürger.  
**An** was denkst du? Ich denke **an** die Prüfung, die ich morgen machen muss.  
Er denkt nicht gerne **an** seine Arbeit.

One of the most common mistakes when writing essays is word order. Learners need to keep in mind that:

- In German **main clauses** the verb is the second idea (not the second word)  
e.g. Meine Freunde und ich **essen** gerne in der neuen Kantine.  
Ich **finde** diesen Film sehr interessant.  
Ich **habe** dieses Buch nicht so gerne **gelesen**. (Past participle goes to the end.)
- In German **subordinate clauses** the verb goes to the end. Subordinate clauses are introduced by various conjunctions e.g. **weil, wenn, ob, wie, obwohl, dass** or by relative pronouns: **der, die, das**.  
e.g. Ich habe dieses Buch nicht so gerne gelesen, **weil** das Thema nicht interessant **ist**.
- When a main clause is preceded by a subordinate clause (or by anything else except **und / aber / doch**), its subject and verb are inverted.  
e.g. Wenn ich am Wochenende ausgehe, **gebe ich** viel Geld aus.  
Manchmal **gehe ich** einkaufen.  
Ich denke man sollte sich gut auf die Prüfung vorbereiten, **deshalb arbeite** ich am Wochenende nicht mehr.  
An Ostern **fahre ich** in Urlaub.

## c) Spanish

How to say "deals with" in Spanish:

Either ***en el libro se trata de*** or ***este libro trata de...***

One of the most persistent errors made by Spanish learners is the use of ***problema*** and ***problemas***. While the general rule is that Spanish nouns ending in ***-a*** are almost universally feminine, some common nouns ending in ***-a*** are masculine. For example, ***problema, mapa, cometa*** are masculine and adjectives **must** agree with them. For example, ***"los problemas serios que vemos en esta película son..., El problema con el protagonista es que es totalmente egocéntrico"***.

The above must not be confused with a feminine noun beginning with ***a*** or ***ha*** which takes the masculine article in the singular but remains feminine and reverts to the feminine article in the plural. For example, compare ***"el agua estaba muy fría"*** with ***"las aguas de ese lago siempre son frías"***.

The translation of the word ***people*** causes problems. The common way of doing this in Spanish is to use ***"la gente"***, which **MUST always take a singular verb**. Thus, ***"la gente en el molino no es nada simpática"***. (We will not go into the use of *las gentes* here).

Use of ***afectar***. Learners must not use *efectar* for ***afectar***, nor ***afectos*** when they mean ***efectos***. Thus, ***"el ambiente en el molino le afectó a Ofelia"*** and ***"la violencia del Capitán Vidal tuvo muchos efectos nefastos"*** are correct.

Learners should not confuse ***peligro*** and ***peligros*** (danger/s) with the adjective/noun ***peligroso / peligrosos***.

Learners must avoid the temptation to make up words such as the common *preventir*, *prevenir* instead of ***impedir***.

The following are often confused: ***derecho / derecha / razón***. Learners should understand the correct usage of these to translate "right" in the following sentence: ***"Los historiadores de hoy tienen razón al decir que en la España de Franco las mujeres de derechas tenían pocos derechos"***.

The auxiliary used with a continuous tense is ***estar*** not ***ser***. Thus, ***"los dos hombres estaban (NEVER eran) cazando cuando fueron capturados por los soldados"***.

Learners must pay attention to the use of ***ser*** and ***estar*** with the past participle. Briefly, ***ser*** emphasises the action and ***estar*** the state **resulting** from the action. Learners should compare these two sentences: ***"los cazadores fueron asesinados (were killed) por el Capitán Vidal"*** and ***"el padre se dio cuenta en seguida de que su hijo estaba muerto (was dead)"***.

Learners should practise the difference between ***la muerte, muerto / muerta / muertos / muertas*** and ***matar / matado (asesinado)***.

Learners should know the difference between the verbs ***consumir*** and ***consumar*** as well as pay attention to the present subjunctive of both.

**Gustar** is a constant source of difficulty for Spanish learners and needs frequent practice.

## 2.7 Guidance on preparing schemes of work

### The scheme of work

Every centre will have a policy on how a scheme of work should look. In general schemes of work are linked to subject development plans and departmental or subject self-evaluation documents. These should reflect the priorities and areas for improvement identified in them. A scheme of work, however, concentrates on the actual teaching and learning and the delivery of the prescribed content. The following offers an approach for teachers facing the prospect of writing a scheme of work for the first time or which experienced practitioners may find useful as a checklist.

The scheme of work is a working document for the teachers who are actually delivering AS modern foreign language in the classroom. Senior management might prescribe some of the headings, the detail and the actual layout of the document but it is the teachers themselves who provide the actual content.

A scheme of work is not in itself a file of lesson plans or a thick folder of teaching and learning materials (although it might be useful to provide these as appendices) but rather a planning document. It will set out what is to be taught during each half term and the associated assessments that will take place in line with the centre's policy. It is a living document that is subject to continual revision and updating; an electronically stored master document can be easily revised and updated.

The scheme of work outlines the concepts, information and skills the specification is designed to test and those the learner must acquire. Concepts can, for example, be grammatical or literary ones. The information can be the content of the set works but also details such as vocabulary and detailed morphology. The skills include not only the standard skills of listening, speaking, reading and writing and sub-skills within the above main language skills, but also analytical and literary ones.

A scheme of work details what work is to be completed against a time-line. Planning of the correct timing is an essential requirement as the specification must be completed before the dates of the relevant examination. Planning must take into account holidays, half terms, and any other non-teaching days during the academic year. It should allow for the requirements of internal assessments, including mock examinations.

The scheme of work will outline both teaching activities (together with the appropriate methodology) and learning activities, including those that the students are expected to undertake by themselves as homework or part of supported self-study.

The scheme of work sets out how and when learners' progress is to be assessed as well as what is to be specifically assessed. The scheme of work will also set out how differentiated tasks will be used to meet the needs of learners of various abilities and how more able learners will be stretched.

It is helpful to provide an overview sheet at the beginning of the scheme of work. This is the strategic summary of what needs to be achieved in the time available. It also allows any reader (supply teacher, senior manager, inspector etc.) to see where the learners should be; what they have covered and what they will be covering next.

A scheme of work can be judged as effective if it enables another member of the teaching staff or a supply teacher to seamlessly take up the teaching of a group should a colleague be absent or unavailable.

## Teaching AS

During the one year course you will be covering the two themes and the related sub-themes prescribed by the Specification. In addition learners will acquire and develop the skills required to successfully undertake the three components in the final examination. The components are:

- Component 1 – Speaking
- Component 2 – Listening, reading and translation
- Component 3 – Critical response in writing (film /or literary option)

Learners following the AS course are required to study either **one** film or **one** literary text to be examined in Component 3.

## Co-teaching A level with AS

- The two themes and related sub-themes taught for AS are common to A level.
- The films and the literary texts prescribed for AS are also common to A level.

## Mapping grid for AS

As explained above each centre will have its own approach to schemes of work. However teachers may find the following mapping grid useful as a starting point when producing a scheme of work for the new specification. **This grid is intended as a guide only.**

One year mapping grid			
Year 12 AS Three Components Co-teachable with A level	Term 1	Term 2	Term 3
	<ul style="list-style-type: none"> <li>• Introduction to GCE MFL</li> <li>• Grammar revision</li> </ul> <p><b>Area of interest (i)</b> <b>Social issues and trends</b></p> <p><b>Theme 1:</b> <b>Being a young person in French/German/Spanish-speaking society</b></p> <p>Sub-themes:</p> <ul style="list-style-type: none"> <li>• Families and citizenship <i>Changing family structures; the changing nature of marriage and partnerships; being a good citizen</i></li> <li>• Youth trends and personal identity <i>Trends in fashion; how young people respond to modern technology; relationships with others and peer pressure</i></li> <li>• Education and employment opportunities <i>The education system and student issues; work and travel opportunities and the changing work scene</i></li> </ul> <p><b>Commence teaching the film or literary work</b></p>	<p><b>Area of interest (ii)</b> <b>Political, intellectual and artistic culture</b></p> <p><b>Theme 2:</b> <b>Understanding the French/Spanish/German-speaking world</b></p> <p>Sub-themes:</p> <ul style="list-style-type: none"> <li>• Regional culture and heritage in France/Germany/Spain, French/German/Spanish-speaking countries and communities <i>Festivals; customs and traditions; historical sites; museums and galleries</i></li> <li>• Media, art, film and music in the French/German/Spanish-speaking world. <i>Trends in media and art; film and music in the lives of young people</i></li> </ul> <p><b>Continue teaching the film or literary work</b></p> <p><b>Revision for Oral exam</b></p> <p><b>Oral exam</b></p>	<p><b>Revision of:</b></p> <ul style="list-style-type: none"> <li>• themes and sub-themes</li> <li>• grammar</li> <li>• translation techniques</li> <li>• film or literary text</li> <li>• essay writing</li> <li>• exam practice</li> </ul> <p><b>Written examination</b></p>

### 3. Use of the internet and related technologies

The internet has become an essential tool for both teachers and learners. Young people, in particular, find its use motivating and useful.

The *Department for Education subject requirement document for modern foreign languages* states:

*"at both AS and A level, students must use authentic spoken and written sources from a variety of different contexts and genres, including online media, as stimulus material for the study of the themes and, concurrently, for language development".*

Teachers will want to ensure that learners are able to use online media to good effect to complement and enhance language study.

#### 3.1 Finding and using websites

This guidance gives a list of potentially useful web sites for the teaching of French, German and Spanish. These are listed in the Appendices.

There are dedicated educational resources sites such as WJEC Eduqas which provide resources to help teachers prepare learners taking modern foreign language qualifications in French, German or Spanish.

As far as languages are concerned, it is important to realise that Google, for example, has different versions for different geographical areas and languages. 'Google.com' is not the same as 'google.co.uk' and the results of searches could be different. Searching in "google.fr", "google.de" or "google.es" will give results in the foreign language.

It is likely that you will have to do more than 'cut and paste' any materials copied from the internet into your word processor. Any 'authentic material' might well have to be edited. It might be too long. The language might need to be simplified. Errors in the original might well have to be corrected and offensive or inappropriate material eliminated.

#### 3.2 Websites with specific functions

##### Grammar

By typing in a grammatical search term e.g. 'preterite in Spanish' or 'prepositions taking the accusative case in German' or 'French verbs with être as the auxiliary' you are likely to find many ready-made explanations in English (and or the foreign language, using the correct search term) and also exercises on the internet. Such sites, however, do vary in quality, as do the exercises. Some universities and colleges make documents such as these, originally produced for their own students, available on the web.

## Literature and Film

There are sites and apps, such as IMDb that are dedicated to films. On sites such as these you can find the synopses of films, details about the actors, photos of the production as well as reviews and evaluations.

It is possible, via the internet, to look at the catalogues of publishers and booksellers and search them for specific texts; you might find the text title initially via a normal search. These catalogues are likely to contain a short synopsis as well as a possible evaluation of the texts. Some online booksellers have dedicated sites for France, Spain and Germany etc. If you are searching for a specific text in the foreign language you are more likely to find it on the site dedicated to the country. As well as printed texts it is often possible to find online electronic versions of the same texts. These are often cheaper than the printed version, especially when postage is taken into consideration. E-texts can then be read online, on a computer, a tablet or smartphone as well as on a dedicated e-reader.

## Newspapers and magazines

Access to some online newspapers is free e.g. <http://www.20minutes.fr/>. Others will allow you to read the beginning of an article but invite you to subscribe to read the remainder. The usual cost can be 1 Euro a day after perhaps a free month. For French, "*Le Parisien*", "*La voix du Nord*", "*Ouest-France*" are useful (see the language specific web site pages in the appendices). They all allow the reader to search within their archives for articles on specific topics e.g. immigration, the environment, social problems. The electronic versions of these and similar newspapers are available via apps on smartphones and tablets.

It is also possible to subscribe to online versions of magazines that can normally be bought in kiosks. They are available online and sometimes cost less than the printed version. They are certainly cheaper than a printed subscription for magazines sent via post.

## Radio

An app such as "TuneIn Radio" allows you to tune into (and record) radio programmes from around the world on your smartphone and tablet. It is possible, therefore to listen to *France Info*, *Deutsche Welle* or *Cadena Ser* whenever they are broadcasting.

Invariably such stations have corresponding websites with written articles that often match what has been transmitted. Occasionally there might be a transcript. Again, you are likely to be able to search both the archive of sound recordings and articles produced by the station.

Blogs: Many radio and TV stations produce blogs, the contents of which could well be of interest to teachers and language learners e.g. theatre, show business, sport, politics, social issues.

Audio blogs in various languages on a very wide range of topics are also available via iTunes.

## Television

Although the usual way of seeing TV programmes in a foreign language is via satellite broadcasting, it is possible to access some foreign channels via the Internet. For example BMTV (French), the TV news channel is freely available via the internet and available via an app on smartphones and tablets. Before viewing live broadcasts, however, you may be expected to watch an advertisement. Other TV channels are available via the internet.

## Videoconferencing

Videoconferencing makes it relatively easy to talk to an exchange partner or person of interest in the foreign language via apps such as Skype or Facetime (Apple), usually free of charge. Videoconferencing allows not only speech but an exchange of visual information and can be supplemented by email and the sending of attachments containing text, presentations, photos and videos.

The easiest way of sending authentic materials, these days, is via attachments and email. It is possible to scan documents and save them as pdf files that can then be sent to contacts as email attachments. An even easier, instant way is to take a photograph of the page on your smartphone and send the photo as an attachment to an email.

## Wikipedia

This is a free website, maintained by public subscription, available in many languages dedicated to the spreading of knowledge and information. It is useful if you want a general introduction to a topic but also if you want information about an author, place or politician. Articles do vary in quality and care needs to be taken, sometimes, with the accuracy of the information given. Articles are moderated and this moderation indicates if any extra work is required. One useful feature is that in some instances, the same articles are available in various languages. This might be useful for comparison purposes.

## Translation tools

Learners quickly become aware of tools such as 'Google Translate or 'iTranslate' that instantly translate passages from one language to another. Teachers will no doubt be aware that such mechanical translation can be incomplete, wrong or misleading. Mechanical translation can be of use, especially in providing vocabulary of a technical nature where there is a one to one correspondence in meaning between the two languages. Very often, however, the morphology, word order or structures are not correct and it needs a specialist linguist to make the corrections or any sense of the text.

## Social Media

A high proportion of UK adults subscribe to social media such as Facebook as do very many young people. The dangers of the internet are well-known and the inappropriate use of social media is well documented. Nevertheless, many of the newspapers, magazines, radio



stations, TV stations and publishers have their own Instagram, Twitter and Facebook Pages and the 'postings' as well as the 'comments' could well be of interest to language learners and teachers. In addition to the caveat about appropriateness, there is another caveat - not all the comments and responses written in the foreign language are written in correct French, German or Spanish, but one of the advantages of the internet is that items can be copied, pasted into word processors, such as "Word" (Microsoft) or "Pages"(Apple) and corrected or modified.

### 3.3 Applications which are useful language tools.

If you have an Android or iOS (Apple) device you will be able to select either free or paying apps useful for linguists. The most obvious of these are dictionaries:

There are a number of dictionaries, for example, there are English monolingual dictionaries such as, "dictionary.com," "Oxford Dictionary of English", and "Advanced English Dictionary and thesaurus".

An example of a monolingual French dictionary is '*dictionnaire l'internaute*' (which also has short English equivalents.) There is also '*dictionnaire littré*' and the Larousse dictionaries.

For German, examples of dictionaries are "German dictionary and translator" and, "German English dictionary". There are also monolingual German dictionaries.

For Spanish, examples of dictionaries are "offline English-Spanish Dictionary," "Spanish dictionary and thesaurus".

Other programs exist which give the forms of verbs in different tenses. Examples are "French Verbs" and "Spanish Verbs".

## 4. A guide to the Assessment Components

The AS is a linear qualification made up of three components.

### 4.1 AS components

Component 1 is a speaking assessment, Component 2 is a combined listening, reading and translation examination and Component 3 is a critical response in writing examination. For Component 3 learners are required to study **either one** film or **one** literary work taken from the list of prescribed films and literary works (see specification).

#### Component 1: Speaking

The Speaking or 'Non-exam assessment' is marked out of **60** (AO1-4) (30 marks for each card) and worth **30%** of the whole qualification. The assessment lasts 12-14 minutes in total. In addition, prior to commencement of the assessment, candidates will have 15 minutes supervised preparation time.

The assessment is conducted either by the teacher examiner or an external examiner appointed by WJEC during the period designated for oral examinations (April/May).

The candidate will choose **two** picture stimulus cards (A and B) from a choice of 4 at the beginning of the preparation period. Stimulus material will be in the language of study and based upon the two themes studied for AS. Each discussion will last for 6-7 minutes.

The stimulus cards will be labelled A1 to A6 and B1 to B6. There will be a total of 12 stimulus cards per series. Once candidate entries have been made, a list allocating 4 stimulus cards (2 x Card A and 2 x Card B) to each candidate will be randomly generated. Candidates must not be told which stimulus cards have been allocated to them prior to their assessment time. On the day of the speaking assessment, before the preparation time begins, candidates will be given 4 pre-determined stimulus cards by the teacher/ visiting examiner: the candidate will be asked to choose one Card A and one Card B to prepare for the speaking assessment.

#### **Card A (6-7 minutes)**

#### **Card B (6-7 minutes)**

Each candidate card will state the relevant theme. This will be followed by a stimulus picture and a short text. There will be one question in French/German/Spanish that the candidate will be able to prepare in the allocated preparation time. The assessment will begin with the teacher / visiting examiner asking this question to the candidate.

The above will be replicated on the teacher/ visiting examiner card. There will also be an additional question that the teacher/ visiting examiner will then ask the candidate. This question will be unseen.

At the start of the discussion based on each stimulus card, the candidate must make reference to information in the stimulus text, to show the examiner that they have understood that material.

During the discussion, the candidate can talk about France/Germany/Spain or French/German/Spanish-speaking countries/communities depending on the context in which they have studied the theme or sub-theme.

During the assessment the candidate must ask the examiner at least two questions – one linked to each stimulus card.

For centres opting to conduct the test themselves, the stimulus cards will be sent to the Examinations Officer at the centre in a secure pack. There will be instructions not to open the packs until the specified date

During the preparation time the candidates may, if they wish, make notes in the language of study or English on a separate piece of paper, **not** on the cards. The candidate may refer to these notes during the assessment. The notes are **an aid to memory** and **must not** constitute whole sentences or a complete text. Reading out whole sentences or a complete text will have a detrimental effect on a candidate's spontaneity. The candidate will hand the notes to the teacher examiner/ visiting examiner at the end of the assessment. The teacher examiner will send in the notes to the WJEC with the assessment documents.

Timings for each stimulus card must be adhered to. Any speaking evidence which exceeds these timings will not be marked. Learners are not permitted to use dictionaries in any part of the assessment.

Teachers should make candidates aware that they will not be penalised for using any of the following skills during the speaking assessment: adjusting the message, circumlocution, self-correction or repair strategies.

Candidates' performance depends not only on their own capacity and ability but also on the nature of the questions which the teacher examiner/ visiting examiner asks. Therefore the teacher examiner/ visiting examiner is advised to familiarise him/herself with the descriptors on the assessment grid provided for these two tasks. This will ensure that the questions asked stretch and challenge candidates and give them the opportunity to achieve their potential and access the full mark scheme.

## Component 2 - Listening, reading and translation

This is a written examination lasting **2 hours** and is marked out of **100** and worth **50%** of the qualification.

Candidates are required to complete the whole paper in the language of study.

The examination has of **three sections**:

Section A: Listening, comprising **three** questions worth a total of **30** marks. Candidates are advised to spend **40** minutes on this section.

Section B: Reading, also comprising **three** questions worth a total of **30** marks. Candidates are advised to spend **40** minutes on this section, of which they should spend **5** minutes reading.

Section C: Translation, comprising **two** tasks worth a total of **40** marks; the first a translation of an unseen passage or passages (approximately 70 words) **from the language of study into English**, worth a total of 20 marks; the second task a translation of unseen sentences or short texts (approximately 70 words) **from English into the language of study**, worth a total of 20 marks. Candidates are advised to spend **40** minutes on this section.

Candidates have to attempt all questions. There is no choice.

In addition to the question paper candidates will have a CD/mp3 recording of the listening passages upon which section A is based and a resource folder containing the reading passages upon which section B is based.

Candidates are not permitted to use a dictionary in any part of the examination. The content of the listening, reading and translation tasks is based on the **two** main themes specified for AS in the language of study. Other sections of this handbook indicate possible sources of authentic material.

The listening and reading have equal weighting in this specification. There is a wide range of both listening and reading tasks from the point of view of length, register and type. They are drawn from a wide range of sources including contemporary, historical, literary fiction and non-fiction material. The marks awarded for questions have different weightings.

Candidates are required not only to answer all questions in the target language but also face a wide variety of tasks; question types may include true/false statements, multiple choice, gap fill, summary/assimilation and questions and answers in the language of study.

Teachers must ensure that candidates have experience of a wide variety of listening and written materials and are equipped to deal with the question types above.

Marks are awarded for AO1 (listening) in section A and AO2 (reading) in section B.

The translations (section C) are marked as follows: the translation from the language of study into English is marked according to AO2. The translation is divided into 20 sections with one mark per section. The translation from English into French is marked according to AO3. The translation is divided into 20 sections with one mark per section.

The specimen papers and mark schemes detail how marks are awarded as well as the general principles of marking. Teachers will want to ensure that candidates are fully familiar with the mark scheme.

### Component 3 - Critical response in writing

This is a written examination lasting **1 hour 15 minutes** and is marked out of **40** and worth **20%** of the qualification.

This is a 'closed book' examination (texts may not be used in any part of the assessment). The use of dictionaries is **not** permitted. Candidates are required to respond in the language of study, producing one critical response in writing of approximately 250 words in a separate answer booklet.

Candidates will have studied **either** one film or one literary work from the prescribed lists in the specification. They answer **one** question on the work they have studied.

The essay will be marked out of 40; 20 marks for AO3 and 20 marks for AO4. Teachers will want to ensure that candidates are familiar with the format of the examination and the mark scheme. Teachers will want to ensure that candidates practise examination technique, are aware of the criteria for assessment and answer the question as set.

Learners are required to respond critically to the questions set on the film or literary work studied. Teachers will want to ensure that learners are able to write critically about a film or a literary work in the language of study. Learners are expected to appreciate the importance of the form, style and language, for example, in the depiction of ambiance in the chosen text.

## 5. Appendices

### Appendix 1

#### General Websites

Candidates need to be encouraged to look at relevant internet sites as well as magazines, newspapers and textbooks in order to build up their own portfolio of subject related material.

A wealth of information is available from the internet. Virtually all the print and electronic media have their own websites which are updated on a daily basis – even those of weekly or fortnightly magazines.

#### French

##### Newspapers and magazines

Le Monde	<a href="http://www.lemonde.fr">www.lemonde.fr</a>
Le Figaro	<a href="http://www.lefigaro.fr">www.lefigaro.fr</a>
20 Minutes	<a href="http://www.20minutes.fr">www.20minutes.fr</a>
Agence France Presse	<a href="https://www.afp.com">https://www.afp.com</a>
France 24 news	<a href="http://www.france24.com/fr">http://www.france24.com/fr</a>
7 sur 7	<a href="http://www.7sur7.be/">http://www.7sur7.be/</a>
Agence presse africaine	<a href="http://apanews.net/">http://apanews.net/</a>
Le Soir	<a href="http://www.lesoir.be/">http://www.lesoir.be/</a>
DH	<a href="http://www.dhnet.be/">http://www.dhnet.be/</a>
Luxemburger Wort (French)	<a href="http://www.wort.lu/fr">http://www.wort.lu/fr</a>
La Presse	<a href="http://www.lapresse.ca/actualites/montreal/">http://www.lapresse.ca/actualites/montreal/</a>
Okapi Le magazine des ados ouverts au monde	<a href="http://www.okapi.fr/">http://www.okapi.fr/</a>
Phosphore	<a href="http://www.phosphore.com">www.phosphore.com</a>
RFI France	<a href="http://www.rfi.fr/">http://www.rfi.fr/</a>
RFI Africa	<a href="http://www.rfi.fr/afrique">www.rfi.fr/afrique</a>

##### Television and radio

Arte tv	<a href="http://www.arte.tv/fr">http://www.arte.tv/fr</a>
TV5 monde	<a href="http://www.tv5.org">www.tv5.org</a> :
RTFB	<a href="http://www.rtfb.be/">http://www.rtfb.be/</a>
Agence presse africaine tv	<a href="http://apanews.net/tv/">http://apanews.net/tv/</a>
Tele Quebec	<a href="http://www.telequebec.tv/">http://www.telequebec.tv/</a>
RTL France	<a href="http://www.rtl.fr/direct">http://www.rtl.fr/direct</a>

TF1 <http://www.tf1.fr/tf1/direct>  
France 2 <http://www.france2.fr/>

Other websites of national or regional stations can be found by using a search engine such as Google.

**Towns and cities** in French speaking countries all have their own websites, for example:

Paris <http://www.paris.fr>  
Nice <http://www.nice.fr>  
Bordeaux <http://www.bordeaux.fr>  
Lille <http://www.lille.fr>  
Quimper <http://www.quimper.bzh>  
Geneva <http://www.geneve.ch>

**Sites on tourism with** links to places of interest, activities etc.:

Belgium <http://www.belgique-tourisme.fr>  
Cameroon <http://www.mintour.gov.cm>  
France <http://www.tourisme.fr>  
Quebec <http://www.quebecregion.com/fr>  
Switzerland <http://www.myswitzerland.com/fr>  
Luxembourg <http://www.visitluxembourg.com/en>

### Search engines

General search engines return slightly different results depending on whether the French (.fr) or English website (.com or .co.uk) is used. It is therefore worth logging on to French sites.

[www.yahoo.fr](http://www.yahoo.fr)  
[www.google.fr](http://www.google.fr)

### Websites for film study

<http://www.imdb.com/>  
<http://www.worldonlinecinema.com/>

## German

### Newspapers and magazines

Berliner Zeitung (BZ)	<a href="http://www.berlinonline.de/">http://www.berlinonline.de/</a>
Bild-Zeitung	<a href="http://www.bild.de/">http://www.bild.de/</a>
Bravo	<a href="http://www.bravo.de/">http://www.bravo.de/</a>
Bravo Sport	<a href="http://www.bravosport.de/">http://www.bravosport.de/</a>
Bunte	<a href="http://www.bunte.de/">http://www.bunte.de/</a>
Der Spiegel	<a href="http://www.spiegel.de/">http://www.spiegel.de/</a>
Die Tageszeitung	<a href="http://www.taz.de/">http://www.taz.de/</a>
Die Welt	<a href="http://www.welt.de">http://www.welt.de</a>
Die Zeit	<a href="http://www.zeit.de/">http://www.zeit.de/</a>
Fluter	<a href="http://www.fluter.de">http://www.fluter.de</a>
Focus	<a href="http://www.focus.de/">http://www.focus.de/</a>
Jadu	<a href="http://www.goethe.de/jadu">http://www.goethe.de/jadu</a>
Jetzt	<a href="http://www.jetzt.de">http://www.jetzt.de</a>
JUMA	<a href="http://www.juma.de/">http://www.juma.de/</a>
Junge Welt	<a href="http://www.jungewelt.de">http://www.jungewelt.de</a>
Stern	<a href="http://www.stern.de/">http://www.stern.de/</a>
Süddeutsche Zeitung	<a href="http://www.sueddeutsche.de/">http://www.sueddeutsche.de/</a>
Zeitjung	<a href="http://www.zeitjung.de">http://www.zeitjung.de</a>

### Television channels

ARD	<a href="http://www.ard.de/">http://www.ard.de/</a>
ZDF	<a href="http://www.zdf.de/">http://www.zdf.de/</a>
3sat	<a href="http://www.3sat.com">http://www.3sat.com</a>
Deutsche Welle	<a href="http://www.dwelle.de/">http://www.dwelle.de/</a>
News broadcasts	<a href="http://www.tagesschau.de/">http://www.tagesschau.de/</a> OR <a href="http://www.tagesthemen.de/">http://www.tagesthemen.de/</a>
RTL	<a href="http://www.rtl.de/">http://www.rtl.de/</a>
Sport 1	<a href="http://www.sport1.de/">http://www.sport1.de/</a>
WDR	<a href="http://www.wdr.de/">http://www.wdr.de/</a>

<http://www.arte.de> This bilingual channel and website [www.arte.fr](http://www.arte.fr) is useful for students who also study French.

Other websites of regional stations can be found by using a search engine such as Google e.g.

NDR, MDR, RBB, BR (Bayern), HR (Hessen) etc.



**Towns and cities** in German speaking countries all have their own websites,  
For example:

Berlin <http://www.berlin.de/>  
Munich <http://www.muenchen-tourist.de/>  
Salzburg <http://www.salzburg.at>  
Vienna <https://www.wien.gv.at/>

**Sites on tourism** with links to places of interest, activities etc.:

Austria <http://www.austria-tourism.at/>  
Germany <http://www.deutschland-tourismus.de> (includes podcasts)  
**Switzerland** <http://www.switzerlandvacation.ch>

General search engines return slightly different results depending on whether the German (.de) or English site (.com or .co.uk) is called. It is therefore worth logging in to the German sites:

<http://www.yahoo.de/>  
<http://www.web.de/>  
<http://www.fireball.de/>  
<http://www.t-online.de/>  
<http://www.ddr-suche.de/>

**Websites for Film Study**

<http://worldonlinecinema.com>  
<http://www.kinofenster.de>

## Spanish

### Newspapers and magazines

El País	<a href="http://elpais.com">http://elpais.com</a>
El Mundo	<a href="http://www.elmundo.es">http://www.elmundo.es</a>
El Mundo – special editions	<a href="http://www.elmundo.es/especiales/">http://www.elmundo.es/especiales/</a>
La Vanguardia	<a href="http://www.lavanguardia.com">http://www.lavanguardia.com</a>
El ABC	<a href="http://www.abc.es/">http://www.abc.es/</a>
Cambio 16	<a href="http://www.abc.es/">http://www.abc.es/</a>
Muy interesante	<a href="http://www.muyinteresante.es/">http://www.muyinteresante.es/</a>
La Reforma	<a href="http://www.reforma.com/">http://www.reforma.com/</a>
El Milenio	<a href="http://www.milenio.com/">http://www.milenio.com/</a>
El Universal	<a href="http://www.eluniversal.com.mx/">http://www.eluniversal.com.mx/</a>
El Clarín	<a href="http://www.clarin.com/">http://www.clarin.com/</a>
La Nación	<a href="http://www.lanacion.com.ar/">http://www.lanacion.com.ar/</a>
La Página	<a href="http://www.pagina12.com.ar/">http://www.pagina12.com.ar/</a>
El Mercurio	<a href="http://www.emol.com/">http://www.emol.com/</a>
La Segunda	<a href="http://impresa.lasegunda.com">http://impresa.lasegunda.com</a>
Terra noticias	<a href="http://noticias.terra.es/">http://noticias.terra.es/</a>

### Television channels and radio

Antena 3	<a href="http://www.antena3.com">http://www.antena3.com</a>
Canal Uned	<a href="http://www2.uned.es/radio/">http://www2.uned.es/radio/</a>
Cadena Ser	<a href="http://www.cadenaser.com/">http://www.cadenaser.com/</a>
RTVE	<a href="http://www.rtve.es/">http://www.rtve.es/</a>
Tele 5	<a href="http://www.telecinco.es/">http://www.telecinco.es/</a>
TN24Horas	<a href="http://tn.com.ar/">http://tn.com.ar/</a>

Other websites of national or regional stations can be found by using a search engine such as Google.

### Towns and cities in Spanish speaking countries

Barcelona	<a href="http://www.barcelona.cat/es">http://www.barcelona.cat/es</a>
Madrid	<a href="http://www.madrid.es/portal/site/munimadrid">http://www.madrid.es/portal/site/munimadrid</a>
Seville	<a href="http://www.sevilla.org">http://www.sevilla.org</a>
Buenos Aires	<a href="http://www.buenosaires.gob.ar/">http://www.buenosaires.gob.ar/</a>
Santiago de Chile	<a href="http://www.municipalidaddesantiago.cl/">http://www.municipalidaddesantiago.cl/</a>
Mexico City	<a href="http://www.mexicocity.gob.mx/">http://www.mexicocity.gob.mx/</a>

### **Travel, including to other Spanish-speaking countries:**

Argentina	<a href="http://www.argentina.travel/es">http://www.argentina.travel/es</a>
Chile	<a href="http://www.thisschile.cl">http://www.thisschile.cl</a>
Mexico	<a href="http://www.visitmexico.com/es">http://www.visitmexico.com/es</a>
Nicaragua	<a href="http://www.visitnicaragua.com">http://www.visitnicaragua.com</a>
Spain	<a href="http://www.spain.info/es">http://www.spain.info/es</a>

### **Search engines**

General search engines return slightly different results depending on whether the Spanish (.es) or English site (.com or .co.uk) is used.

[www.yahoo.es](http://www.yahoo.es)

[www.google.es](http://www.google.es)

### **Websites for film study**

<http://www.imdb.com/>

<http://www.worldonlinecinema.com/>

## Appendix 2

### Support for teachers

Subject Officers for modern foreign languages:

Amanda Roberts

Subject Officer – GCE French

[languages@eduqas.co.uk](mailto:languages@eduqas.co.uk) 029 2240 4295

Karl Sage

Subject Officer – GCE Spanish

[languages@eduqas.co.uk](mailto:languages@eduqas.co.uk) 029 2240 4296

Naomi Taylor

Subject Officer – GCE German

[languages@eduqas.co.uk](mailto:languages@eduqas.co.uk) 029 2240 4297

Subject Support Officers – modern foreign languages:

Candice Dempster, Gillian Wells and Claire Williams

[languages@eduqas.co.uk](mailto:languages@eduqas.co.uk) 029 2240 4295/6/7

Any subject specific queries can be emailed to the Subject Officers or the Subject Support Officers. These will be passed on to the relevant examiner(s).

Appendix 3

Film viewing grids

French

Où ?	Quand ?	Qui ?	Son ?
Couleurs ?	Ambiance ?	Dialogue ?	Action ?

German

Wo?	Wann?	Wem?	Ton?
Farben?	Atmosphäre ?	Dialog?	Handlung?

Spanish

¿Dónde?	¿Cuándo?	¿Quién?	¿Sonido?
¿Colores?	¿Ambiente?	¿Diálogo?	¿Acción?

## Appendix 4

### Contributors to the Guidance for Teaching

Lindsey Davies	Principal Examiner for French
Renate Jahn	Chief Examiner for German
Charles Kelley	Chief Examiner for Spanish
Gareth Wyn Roberts	Chief Examiner for French