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| **Structured Discussion (6 min)**>> card with a short text >> 3 questions you can prepare>> followed by unpredictable questions on that topic | **Oral exposé (book or film of your choice)**>> Presentation : up to 4 minutes>> Questions and answers : up to 10 minutes |

**Notes on the Exposé :**

* Marks are not allocated according to responses to individual questions but to performance as a whole
* You are assessed on how you can discuss an intellectual topic, on how you phrase you arguments, how you support them with relevant examples. You do not need to have an expert knowledge of all the details of the film/book. It is good to interact naturally with the examiner – do not be afraid to interrupt or contradict the examiner, or even ask a brief question (do not however prepare questions in advance).

**How to prepare for the Exposé :**

Choose a book/film on which you have many opinions and which you are able to analyse and evaluate (not just one you really like)

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|  | Find a title in the form of a question. This should be similar to a **research question** (like for the Extended Project). It must not be an obvious and general question, but one that requires analysis in order to answer it. The more specific, the better. |
|  | Your presentation must be well-composed :-introduction-answer your research question in 2 or 3 main arguments-conclusionKeep the more descriptive information for the discussion that follows (for example, the examiner may ask you how the film was assessed by the critics, or if there are any secondary characters in the book who are worth mentioning, etc). |
|  | Prepare a list of 5-10 headings to take into the exam with you. |
|  | Try and anticipate the other questions that could come up in the conversation. Make sure you have a substantial answer for them. All too often the students go round and round in cercles, repeating themselves superficially. |

**On the day…**

The examiner will usually write a few notes during your presentation. Don’t be put off.

If you learn your presentation by heart and deliver it perfectly, YOU WILL BE INTERRUPTED. Examiners hate that, and they will deliberately stop you and start asking you questions, thus throwing you out of your confort position. So you should be able to deliver your presentation only based on your list of 5-10 headings.

Don’t speak too fast (it shouldn’t happen anyway, if you don’t learn by heart), otherwise the examiner cannot note possible ‘hooks’ for the ensuing conversation).

**Examiners’ reports**

**The exposé**

During the exposé the examiner usually writes a few notes to prompt the discussion with the

candidate. This was explained during the briefing and was not a problem for candidates.

Good exposés were well composed with an introduction and conclusion. Also, they were

well researched and analysed a theme properly and were not only a simple description.

Four minutes was the time allocated for the candidates to present their FN3 presentation.

The FN3 exposé could be based on any French film/ book or region. The vast majority of

the exposés were on films - very often films which are specified for the FN4 specification.

Candidates successfully conveyed their enthusiasm for the films they had seen or the books

they had read. Exposés on regions, however, with some notable exceptions, tended to be

lists of facts, travelogues or encyclopaedia-type articles rather than evaluations of aspects of

a region’s characteristics. In some instances the list of facts known was insufficient to

sustain the following conversation and the examiner had to offer more facts in order to

maintain the conversation.

Centres are aware that individual candidates may not offer an exposé on the same film/book

or region as the essay they attempt in the FN4 written paper. The written task and the oral

task on the films are different in nature. The expose is not a knowledge based test, it is a

measure of the candidate’s ability to discuss an intellectual topic and to handle their

knowledge of a film/ book or region.

The content of the exposé should concentrate on an aspect of the film/region or book but

should have enough content to allow a following discussion of up to 10 minutes. If the

candidate has not provided enough ‘hooks’ for the whole of the ensuing conversation, the

examiner will broaden the discussion to other relevant aspects of the film. (In some

instances, the exposé was delivered at such speed that it was impossible to note all possible

hooks.)This does mean that the candidate has to think on his or her feet. Candidates can

relate their knowledge of the film to the question asked. If it is not particularly relevant they

can say so. Occasionally, visiting examiners did ask whether the candidate had seen

another film by the same director. We will discourage examiners from doing so in the future

as it does go beyond the remit - but candidates coped well. If they had not seen another film,

they quite rightly replied that they hadn’t. Others had, and could bring in an element of

comparison. Marks are not allocated according to responses to individual questions but are

awarded according to the published criteria on candidates’ performance as a whole.

Some candidates chose to make a genuine presentation and used an interactive white board

or overhead projector. The presentation techniques themselves had no effect whatsoever on

the mark given to the candidate. It was the quality of the candidates’ responses and the

quality of the language that were assessed. Candidates are allowed to bring short notes to

help them with the exposé. In some instances candidates tried unsuccessfully to bring in the

whole text of the expose.

**ORAL A2 – FN3 – Examples of questions**

**Sur le film Amélie :**

1. Pourquoi le film t’a plu / ne t’a pas plu ?
2. Fais moi la description de la personnalité d’Amélie ? Tu aimerais l’avoir comme amie ?
3. Quel est le message du film ?
4. Est-ce que c’est un film typiquement français ?
5. De quelle façon le titre (français) « Le fabuleux destin d’Amélie Poulain » renseigne-t-il sur le contenu de l’histoire ?
6. Quel genre de film est Amélie ?
7. Est-ce que l’histoire est réaliste ?
8. Choisis 3 mots qui définissent le film, et justifiez votre choix
9. A quels autres films te fait penser le film Amélie? De quelle façon ?
10. Pourquoi décrit-on le film Amélie comme « un conte de fées moderne » ?
11. Quel(s) rôle(s) jouent le décor et les lieux dans le film ?
12. Quels sont vos sentiments envers les personnages principaux ?

**Questions générales sur le film Les Choristes**

1. Pourquoi le film t’a plu / ne t’a pas plu ?
2. Choisis 3 mots qui définissent le film, et justifie ton choix
3. Fais moi la description de la personnalité de Clément Mathieu ?
4. Certaines critiques ont catégorisé Les Choristes comme l’histoire banale et prévisible d’un professeur. Etes-vous d’accord ?
5. Quel est le message du film ?
6. Est-ce que c’est un film typiquement français ?
7. Quel(s) rôle(s) jouent le décor et les lieux dans le film ?
8. En quoi le comportement des élèves de 2013 est-il différent des élèves des années 1940 ? Et celui des professeurs ?
9. Est-ce que l’histoire est réaliste ?
10. Quels sont vos sentiments envers les personnages principaux ?
11. Pourquoi a-t-on dit du film qu’il avait un air de nostalgie ?

**Questions sur le livre Le Blé en Herbe**

1. Parlez à propos de la structure de roman
2. Est-ce que vous identifiez avec des personnages?
3. Qui est votre personnage préféré?
4. Est-ce qu’ un homme aurait pu écrire le livre?
5. Est-ce que l’endroit est important?

**Commentaire d’un élève (session 2012)**

*«  j’ai fait mon exposé sur les choristes et elle m’a demandé s’il y avait des liens entre notre vie scolaire et la leur, les effets des régimes différents sur l’enfance des élèves, si je pouvais m’identifier avec certains personnages, si les acteurs jouent bien leurs rôles, si on peut faire une critique du film et quel est mon personnage préféré »vb vb*