



BOARD OF STUDIES
NEW SOUTH WALES

1997 HSC

EXAMINATION REPORT

French

Including:

- **Marking criteria**
- **Sample responses**
- **Examiners' comments**

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1997 HIGHER SCHOOL CERTIFICATE FRENCH ENHANCED EXAMINATION REPORT

FRENCH 2/3 UNIT (COMMON)

LISTENING SKILLS

General Comments

Students generally performed very well and the standard of answers was high. The broad range of topics allowed students to show their listening proficiency in a variety of situations. The better students demonstrated their ability both to understand globally and to supply the necessary detail required by the questions. They knew how to make good use of the Candidate's Notes column for noting details that needed to be incorporated into their answers. Students showed a good knowledge of vocabulary.

Students are advised to:

- read the question carefully and, if necessary, underline or highlight the key words;
- use the first listening for global comprehension and the second listening to check details;
- check the answer to ensure that it makes sense in English and that important words have not been omitted. Make use of the 2 minutes at the end of the test for this.

Students should also be aware that:

- answers in point form are acceptable if all relevant information is included and there is a clear indication of global comprehension;
- they can take notes in the Candidate's Notes column during the first reading, for answers for which they are unsure of the details, and then listen for them during the second reading;
- they should pay particular attention to negatives, singular–plural numbers and qualifiers, and time expressions;
- they should not use French except for names such as Minitel and should provide an English explanation of cognates if unsure of their acceptability;
- they should not include conflicting information in answers and should make sure their English expression is unambiguous;
- they should cross out any information that is not to be included in answers.

Mark allocation and comments

The 2/3 Unit (Common) Listening exam was marked out of a total of 40 points for 25 marks.

(✓ means a point)

Multiple Choice

Items 1 (✓), 5 (✓), 9 (✓), 17 (✓) were well done. While listening to the item, students should progressively eliminate the incorrect choices. Students should not decide on a correct answer based solely on their general knowledge.

Item 2 (a) (✓) (b) (✓✓) Some students used their general knowledge about the *Tour de France* instead of listening to the details given in this item. They did not pay attention to the tense and confused the number who finished with the age of the participants. Some students confused *étape* with *état* and the different meanings of *course*.

Item 3 (a) (✓✓) (b) (✓✓) In this item, detail was required as well as global understanding. Some students did not distinguish between *leg* and *legs* or between *when* and *as soon as*. For example, *have a bath* was not sufficient – the qualifier *hot* was necessary. *Se tenir debout* also caused some problems.

Item 4 (a) (✓✓) (b) (✓✓) Detail relating to the purpose of *la Pyramide* was required. *It allows space* was not sufficient – the qualifier *more* was also required. The numbers for the height and weight had to be accompanied by the appropriate information. Students often confused *haut* with *eau* or *or* and *105* with *500*.

Item 6 (a) (✓) (b) (✓✓) It was necessary to understand the context in order to arrive at the correct answer. *Prévenir* caused some problems. Attention to qualifiers was necessary: *some /certain* diseases.

Excellent response:

(a) – *Beneficial to our bodies and can prevent certain diseases.*

OR – *Good for us and prevents some illnesses.*

Item 7 (a) (✓✓) (b) (✓✓) Some students did not know the vocabulary items *quotidienne* and *chômage* and confused the singular *une question* with the plural. Some students did not give sufficient detail – both *phone* and *Minitel* were required in part (b).

Item 8 (a) (✓) (b) (✓✓) The question asked for a description of the service. It was not sufficient simply to name it. Some students had trouble with vocabulary *aspirateur* and *mauvais état*, others did not distinguish between late and later.

Item 10 (✓✓) Students needed to understand the whole item and sort through all the information provided to arrive at the correct answer. An understanding of the comparative *plus intensément* was necessary.

Excellent response:

A lamp intensifies over 1/2 hour. An alarm bell is also in the clock for heavy sleepers.

OR – *A light shines progressively, more and more brightly for 1/2 hour at the desired time. There is also a ringing alarm possible for heavy sleepers.*

Poor response:

It radiates a beam of light for 1/2 hour.

OR – *You set the lamp to go on when you want to wake up and the light goes on for 1/2 hour. An alarm wakes you up progressively.*

Item 11 (a) (✓) (b) (✓) Some students confused the tenses and did not distinguish between *films* and *petit films*. Some students thought that *élève seule* means *lives alone*, which is incorrect.

Excellent response:

(a) – *She likes it very much and would play it again immediately if asked.*

OR – *She is extremely attached to that role. If she were asked to play it again she would say yes immediately.*

(b) – *The role of a grandmother bringing up her grandson alone.*

OR – *She plays a grandmother who raises her grandson alone.*

Poor response:

(a) – *It's a demanding role which requires her to be very attached to it.*

OR – *She said yes to the role immediately because she was very interested in it.*

(b) – *She plays a grandmother who raises her young son alone.*

OR – *A grandmother who lives alone with her son.*

Item 12 (a) (✓) (b) (✓) Students should be aware that *manifestation* means *demonstration* not *strike*. They also had trouble with the word *beauté* although the word *cosmétiques* later in the item provided them with some support.

Item 13 (✓) The word *tranquillisants* caused problems for some students, although most seemed to know the cognate 'tranquillisers'.

Item 14 (a) (✓✓) (b) (✓) The details in this item were often completely misunderstood and students made free associations around the vocabulary items they recognised, such as *genoux*. Other vocabulary items such as *boucle d'oreilles* were often not known.

Item 15 (a) (✓) (b) (✓) Students were expected to give an appropriate equivalent for *variétés*. They were expected to distinguish between what was watched and what was heard. *Evening news* was not sufficient – the time detail was necessary.

Item 16 (✓) Some students had problems with the vocabulary items *tartine* and *appareil*. Listening to the description and the phrasing of the English question made it clear that *le tartineur* referred to an appliance not a person.

Item 18 (a) (✓✓✓) Global comprehension of this item was necessary so that details could be understood in context. All correct details were accepted no matter in what part of the answer they were written. These details had to include the fact that the car was rented, as this was important to correct understanding of the item.

FRENCH 2/3 UNIT (COMMON)

SPEAKING SKILLS

SECTION I – Traveller Abroad

General Comments

As in preceding years, this section was generally quite well handled, with the better students being able to use a variety of structures to render their ideas more interesting.

As stated in previous reports, students need to use their 15 minutes preparation time to answer each question in Section I accurately rather than pad out their responses with irrelevant content. This does not attract better marks. Students are advised to say what would be said under normal circumstances in the given situation.

For example in question 1, the situation required the student to ask for information about accommodation and transport. It was not difficult to merely say: *Je voudrais des renseignements sur le logement et le transport en Afrique*. In this case, a simple expansion of the idea and a few details were necessary but there was no need to list every possible means of transport or to make detailed accommodation requests, ie type of wallpaper. An example of an excellent response to this one line was: *Pourriez-vous me donner des renseignements sur les vols qui partent pour l'Afrique au mois de janvier ... et quel est le prix le plus bas pendant cette saison? En plus je compte rester dans un hôtel pas cher mais je voudrais avoir ma propre salle de bains*.

Students are once again advised to read the setting line carefully before preparing their response to the cues that follow. For example, in question 2 many students failed to realise that they were accompanying a French friend to hospital and not visiting a sick friend there. Also some students did not take into consideration the fact that the friend was *gravement malade* and described the 'symptoms' of an accident.

Again in question 4, some students failed to see that they were supposed to be talking to an insurance company and used the term *Monsieur l'agent* inappropriately in this context. Within this situation the word *vol* was often interpreted as *flight* rather than *theft* when the setting line had stated that the luggage had been stolen.

The instruction, *speak for up to 5 minutes*, does not mean that students should seek to speak for as long as possible. It is a guide only and precision, spontaneity and flow are more important than quantity.

Students should not list at length nor should they repeat themselves for the sake of filling up the time. Too much irrelevant detail detracts from the performance of the students. Remember that it is quality not quantity that is judged.

Marking Criteria for Traveller Abroad

(Marked out of 20 points for 12 marks)

- **content**, ie how well each question is answered, fulfilling the requirements of the item;
- **fluency**, ie smoothness and lack of hesitation (long pauses will detract from the student's overall performance);
- **grammatical accuracy**
 - level of communication ('French accent' only becomes a factor to the extent that poor pronunciation hinders communication);
 - intonation of voice in accordance with appropriate French speech patterns (monotonous delivery or rising intonation at the end of a statement will detract from overall performance).

NB: Content is a lesser criterion, as long as the majority of what is required has been covered. Complexity of structures and sophistication of vocabulary are not used to discriminate here.

In answer to the question, *Do students communicate the message effectively?*, impression marking is used to rank students. Each question in Section I was marked out of 5 points, using the following scale as a guide, taking into account the criteria above. No half points were used.

Descriptors

5 points

As good as can be expected from a non-background speaker, ie. high level of grammatical accuracy, fluency and ease of communication of message.

4 points

Minor inaccuracies and occasional breaks in flow which do not affect the communication.

3 points

Greater hesitancy, less accuracy, but communication is generally clear.

2 points

Many basic errors, lack of 'Frenchness', communication is hindered as a result.

1 point

Major inaccuracies, just intelligible, not all parts of question attempted, minimal communication only.

0 points

Non-attempt or does not attempt a reasonable proportion of the item.

Sample Responses (SECTION I)

The following are only indications of the kind of language used to discriminate between students. Please refer to the marking criteria.

Question 4 – Very good response

- *C'est bien la compagnie d'assurance ...?*
- *Malheureusement j'ai été victime d'un vol pendant mon séjour à Paris à Noël.*
- *J'avais laissé mes bagages à la réception de l'hôtel avant de faire un dernier tour ...*
- *A mon retour mes bagages n'étaient plus là.*
- *Alors vous imaginez le bouleversement.*
- *Mais je me trouve sans vêtements et j'ai besoin de quelques vêtements immédiatement.*
- *C'est Noël et j'ai été invité partout mais en jogging ce n'est pas tout à fait acceptable, donc il me faut un beau costume et bien sur, des slips, des chaussettes, des chemises et des chaussures.*
- *En plus j'ai perdu des cadeaux de Noël d'Australie et plus important mon appareil de photo avec la pellicule avec toutes les photos récentes.*

Question 4 – Average response

- *Monsieur, on m'a volé mes bagages à l'aéroport de Paris.*
- *Je viens d'arriver et j'ai laissé mes bagages près de la cabine téléphonique pour chercher pour un taxi et quand j'ai retourné, mes bagages ne sont plus là.*
- *J'ai besoin de mon manteau parce qu'il fait froid.*
- *Aussi j'ai perdu mon passeport, mon caméra et mon argent.*

Question 4 – Weak response

- *Monsieur, mes bagages a volé et je ne sais pas qu'est-ce que se passe.*
- *Je besoin un pull et un chemise, pantalon et chaussures.*
- *A part les vêtements je perdu argent et livres.*

Common errors

Question 1

Dates were poorly expressed, eg *je veux partir à le deuxième de mai à le vingtième de mai.*

Destinations: basic prepositions need revision, eg *a + city, en + country.*

Frequently heard: *en Paris, en Sydney, à Italie, à Nouvelle Calédonie.*

Pronunciation: *renseignement, semaine, juin, juillet, l'auberge de jeunesse (jaunesse).*

Question 2

If you spell, make sure you can spell in French.

Pronunciation: *Symptômes, la toux (tousse).*

Sicknesses were inaccurately described, eg *mal de tête, de la vertige.*

Tenses: past tense reflexives were very poorly done, eg *il ne peut pas se lever* instead of *il n'a pas pu se lever.*

Use of *ce qui/ce que* – despite being given in the situation, was often rendered as *qu'est-ce qui.*

Age: even at Year 12 level, students still say *Il est 18 ans.*

Question 3

Pronunciation: the following expressions were incorrectly pronounced: *la vaisselle (la versaille or le WC), ville (vie), faire les courses (leas cours), famille* (many students said *un famil français* despite the fact that the expression was included in the setting line.

Irregular verbs: eg *je sorti avec mes amis, je s'occupe du bébé.*

Faux amis: *les relations, l'hospitalité/hospitalier.*

Incorrect agreements: *les monuments principales/fameuses, la cuisine français.*

Incorrect use of prepositions: *eg dans/sur le weekend, sur le premier étage, dans mes heures libres.*

Question 4

Passive voice was poorly handled by some students: *eg mes bagages ont volé, je suis volé mes bagages.*

Incorrect use of *dedans*: *eg dedans ma valise.*

Other problems included these incorrect usages: *il est froid, il est arrivé à moi, je veux parler avec il, un homme a couru/couré.*

Some students tried to use what appeared to be pre-prepared information based on a similar situation, for example Question 1, 1995. However, these two situations are not the same and, by trying to insert these rehearsed sections, students did not meet the requirements of this situation.

SECTION II – Monologue

General Comments

Section II was found to be more discriminating. It allowed for greater scope and variety of expression, more sophisticated levels of language and more complex structures.

Teachers are reminded to tell students that they must fulfil the requirements of the task, as in:

Question 5 – *expliquez*

Question 6 – *essayez de convaincre*

Question 7 – *racontez*

The extent to which the above ‘instructions’ were carried out often discriminated between students. In this section, students need to speak for up to 2 minutes (depending on their rate of speech and hesitations). Very short monologues may be penalised, but this depends on how much the student manages to say in that time.

Question 5 was the most popular question but some students seemed to run out of ideas and tended to repeat themselves. Some thought of only one advantage of having a mobile phone, *eg* privacy at home or safety while away from home, whereas the more creative students managed to combine a variety of valid reasons for the purchase of the phone.

Question 6 was probably a more philosophically difficult topic if students tried to talk about the subject of the demonstration but it allowed for greater variety of vocabulary, structure and ideas. Some students did not convince their friend of the need to go with them.

The topic of Question 7 allowed for humour and creativity. However, some students experienced difficulty conveying the past tense and this detracted at times from the overall performance.

Marking Criteria for Monologue

One question marked out of 10 points to become 8 marks.

Criteria as for Traveller Abroad with the addition of the following: variety of structures and ideas (including a range of tenses, sophistication and manipulation of vocabulary and language).

Sample Responses

Question 7 – Very good response

- *J'ai gardé le chien... et c'était la galère.*
- *D'abord j'ai évadé à toute vitesse visant le chat d'à côté ... que désastre.*
- *J'ai du les séparer... couvert d'éraflures et les frais de vétérinaire étaient très élevés.*
- *Il a brisé un vase en porcelaine qui était un cadeau de mariage et irremplaçable.*
- *Le pire c'était quand il m'a mordu, c'était le comble ... plus jamais.*

Question 7 – Average response

- *J'ai gardé le chien et ce n'est pas bien passé.*
- *Il a vomi sur la moquette et je dois tout nettoyer.*
- *Refus de manger ce que j'ai préparé.*
- *Je n'ai pas dormi parce qu'il a fait du bruit tout le temps.*
- *Dans le jardin il a mangé les fleurs et il a presque mangé mon chat.*
- *Quel catastrophe ... c'est la dernière fois pour moi de garder ce chien.*

Question 7 – Weak response

- *Je dois garder le chien sur le weekend.*
- *Ce n'est pas bon.*
- *Il a puces et ne pas voulu manger.*
- *Et puis il a boyé beaucoup et je peux pas dormir tout le weekend et je suis fatigué maintenant.*
- *Quel weekend terrible.*

Common errors

avoir besoin de, basic prepositions – à Paris, not *en Paris*, *beaucoup de*, NOT *du/de la/des/de'l'*, confusion of *vous* and *tu*, double verb form instead of verb + infinitive – *je veux reste*, verbs governed by prepositions – *commencer à*, *decider de*, past participles – *pris, décidé*, perfect tense of *être* verbs, especially reflexives, *environ* used for 'talking about', common genders – *la voiture, la famille, la Tour Eiffel, Le Louvre*, pronunciation of common names – *La Tour Eiffel, Le Louvre, Les Champs Élysées*, pronunciation of common words – *choix, j'ai voudrais, conseil, francs, la cheville, alcool*, verb forms – *j'étude, je suis reste*.

An important reminder to teachers

Teachers are once again reminded to check the quality of the recording of each student while the student is still in the room by playing back the cassette and listening to the student's voice stating the student number.

There are still, every year, a certain number of recordings that are very faint or blurred or marred by background noise (including coughing by supervisors). It is advisable to check equipment before the examination and to replay a trial cassette on a second machine.

Students, NOT TEACHERS, are to state their student number and the name of the course. Students must NOT say their name or name their centre.

Students should also be tested individually away from the hearing of any other students and in a quiet venue. Examination supervisors are asked to keep their interruptions to a strict minimum and should only intervene if absolutely necessary, providing audible hints if a student is obviously distressed or unable to continue.

FRENCH 2/3 UNIT (COMMON)

SECTION I – READING SKILLS

General Comments

The passage *Ils ont gagné* ... was structured and easy for students to follow. The vocabulary and structures were generally accessible to the majority of students.

Comprehension of words such as *sauf*, *crainte* and *nous avions l'habitude* was good, as was the handling of the relatively demanding structure: *De son splendide bateau à voile, de ses bijoux, de ses grosses voitures, il ne lui reste rien* ... which required recognition of both a (double) inverted complement and of the impersonal *il reste* construction in a complex form.

Overall, the least well-handled constructions were: *un gagnant qui n'a pu contenir qu'un mois sa fièvre acheteuse* and the most problematic words: *bijoux*, *leurs propres patrons*, *meubles*, *gâtée*, and *location*.

Marking criteria and comments

Section I Question 1 *Ils ont gagné*

The question was marked out of 25 points for 15 marks. In order to discriminate between students in certain questions, several notions had to be included in an answer in order to receive full marks.

(✓ means a point)

(a) (i) How did Jacques Nicolas react to winning the lottery?

- he went on a spending spree
- he bought a sailing boat + jewellery + cars
- he showed restraint for a month

✓✓✓ for 3 ideas

Comment: The majority of candidates did not recognise the notion of temporary self-restraint conveyed by *un gagnant qui n'a pu contenir qu'un mois sa fièvre «acheteuse»*. Given the frequency of use of the *ne ... que* construction in everyday French, it is not unreasonable to expect students to recognise it passively, even if it does not yet form part of their active language resources.

(a) (ii) What was the final outcome?

- ✓ he's lost everything except the Mercedes, which he leases for weddings.

Comment: The majority of students had little difficulty with this question. Confusion most commonly arose from a failure to understand the notion of *hiring out to others* (versus *renting from someone else* or simply *lending*).

(b) In what ways were Michèle and Sylvain a typical young couple?

- married for just 3 years
- both worked

- they dreamed of having a nice house and a big car
- earning enough to survive/to live on/living within their means

✓✓ for 4 ideas

Comment: Several notions were required to provide a complete answer to this question. Students often failed to include all the relevant information provided by the passage. Others increased the difficulty of their task by including a considerable quantity of irrelevant information. The term *correctement* was challenging to students as the English cognate *correctly* does not convey the idea that their wages allowed the couple to manage satisfactorily, but with few luxuries. Better students were able to render the meaning with expressions such as: *frugally, sensibly* (not extravagantly), *live modestly, live adequately*.

(c) Why has winning the lottery given Michèle and Sylvain a feeling of freedom?

- they were able to realise/fulfil their dreams sooner
- running own affairs/own boss
- no longer afraid of losing their jobs
- no longer afraid of not having enough money to survive/live on

✓✓✓ for 4 ideas

Comment: A full answer contained reference to the fact that Michèle and Sylvain were now in a position to make their dreams a reality more quickly, they were now their own bosses, and they no longer lived in fear of losing their jobs or of not having enough money to live on. Better students were distinguished here by their ability to include key words or ideas that gave fuller meaning to the notions they were identifying.

(d) What has not changed since their win?

- private life
- furniture
- still renting
- shopping at the same stores

✓✓ for 4 ideas

Comment: The most problematic term was *en location*. It is a distinct advantage to students if they are accustomed to meeting words in 'families', eg *vendre, le vendeur, la vendeuse, la vente; les meubles, l'immeuble, meublé; louer, le locataire, la location; le médecin, la médecine, le médicament* (cf *Médecins du Monde* in part (g) (i)). These words occur with equal frequency in everyday communication in French.

Part (d) asked specifically for what had **not** changed. Many students spent unnecessary time providing details of what **had** changed as a result of Michèle and Sylvain's win.

Students should again be reminded of the wisdom of allocating themselves enough time to reread what they have written. This would help to avoid incomprehensible responses of the type: *They even went on location while waiting for their house to be built*; or for part (c): *because it has given them the possibility to become satisfied patrons*.

(e) Why did they go on holidays to Mauritius?

- ✓ like the honeymoon they never had

Comment: Virtually all students grasped the idea that they were making up for the honeymoon they had not been able to afford just after they were married.

(f) Why is Bernadette so grateful for winning the lottery?

- notion of the past (bad) + eg *victoire sur le passé* OR *pas gâtée* OR *une vie de chien*
- any 2 illustrations, eg *ouvrière agricole*
 - *je n’avais plus à travailler*
 - *la liberté et le pouvoir de choisir*
 - *acheté tout ce que je désirais*
- notion of the future (better) + eg *changer mon destin* OR *enfin vivre*
- earning enough to survive/to live on/living within their means

✓✓✓ good global explanation; basic description = ✓

Comment: Some students failed to recognise *car* as a conjunction here and said (*they*) *wanted to change their car*.

Teachers should encourage students to refine meaning by making logical extensions of known vocabulary according to context. This would have avoided terms such as an *agricultural factory worker* for *ouvrière agricole*.

(g) (i) Who else benefits from her win?

- cancer research + Red Cross
- Doctors of the World/Médecins du Monde/organisations

✓✓ for 2 ideas

Comment: In order to answer this question satisfactorily, students had to demonstrate an awareness of the fact that Médecins du Monde refers to an organisation rather than to doctors of the world generally. For example, weaker students failed to recognise the significance of the capital letters in Médecins du Monde and failed to note the lack of an article. Some students referred to doctors who work in underprivileged countries, and this indicated good global comprehension.

(g) (ii) How?

- she donated a lot of money/*gros chèques*
- royalties/author’s rights

✓✓ for 2 ideas

Comment: Students here demonstrated the ability to use the context to make an intelligent interpretation of a lexical item (*droits d’auteur*) which they may well have had difficulty in translating in isolation. Many came up with the exact term *royalties*, but equally acceptable were expressions such as *proceeds/profits from the sale of the book*.

(h) How did Jacques and Edmond play Loto?

- habitually/every week
- small amounts
- always the same numbers
- not expecting to win

✓✓ for 4 ideas

Comment: A full answer required an indication that Jacques and Edmond played every week, only betting small amounts, always using the same numbers, and never really expecting to win.

Some students failed to recognise *de* before the adjective preceding the noun in *de petites sommes seulement* and said *one small amount*.

- (i) (i) What did they do with their winnings?
✓ bought a store selling musical instruments

Comment: Virtually all students understood that they bought a shop selling musical instruments.

- (i) (ii) Why?
• shop of their dreams
• love/passion of music
• sharing this enthusiasm/passion with clients

✓✓ for 3 ideas

Comment: The facts that Jacques and Edmond loved music, and that the shop gave them an opportunity to share this passion with their clients, were generally well understood. It was clear from many answers, however, that students did not correctly interpret the imperfect tense in the sentence *Cette boutique ... nous faisait rêver*, and consequently did not convey in their answers the notion that Jacques and Edmond had dreamt about buying the shop before they won Loto, and that now the dream had been realised. *Partager* was a poorly recognised vocabulary item.

Students should be encouraged to reread all answers to allow for corrections and to make sure that they make sense in English. Students are reminded that they should answer each question with as much relevant detail **from the passage** as possible. It is a good idea to leave several lines after each answer to allow for additional information.

FRENCH 2/3 UNIT (COMMON)

SECTION II – READING AND WRITING SKILLS

General Comments

It was pleasing to see that students have become very competent at this task. Most were able to demonstrate comprehension of the global idea of the passage, and also managed to use other ideas contained therein as a springboard for the development of their own ideas. Fewer students fell into the trap of copying directly from text. Teachers have clearly prepared their students well for these tasks.

Students were confident with and conversant in the topic, however, some launched into lengthy ‘travelogues’ which neither reflected the passage nor answered the question. Students must remember to stay within the parameters of the question.

DIALOGUE: There was some confusion in this question regarding the idea of parental permission having already been obtained. Examiners ignored this, however, enabling both interpretations to score well. Dialogues were authentic and many used a range of appropriate idioms. Students who attempt the dialogue question must nonetheless demonstrate an ability to use language at a high level. Dialogues must contain, therefore, the same quality of expression and variety of tenses and structures found in letters and journal entries.

JOURNAL ENTRY: Overall, the journal entry was well done once again. Students had fewer problems answering the question this year; many wrote very well on their new experiences. Some chose to make several entries over a period of time, which was appropriate given the question.

LETTER: The letter was again the most frequently attempted of the three questions. Fewer students fell into the trap of writing long, pre-learned introductions. Some did not address the question in its entirety, failing to reassure their parents. It should be signalled that *ne vous inquiétez pas* is not sufficient, some expansion as to why was required.

In summary, students must remember to:

- show comprehension of the global idea in the passage
- develop other ideas
- answer the question asked of them
- write good French.

There was no evidence of students having had difficulty in comprehending the text.

Common errors in writing:

- *la vacance* instead of *les vacances*
- *cher, chère, chère, chères, chères etc*
- *sur le premier jour*
- *et, est*
- homophonic spelling
- confusion of infinitives and past participles
- spelling absolu(t)ment
- modal verbs and infinitives
- position of pronouns
- anglicisms – *j'ai eu le temps de ma vie.*

Marking Criteria

Question 2 De bonnes vacances sans les parents

The question was marked out of 20 points for 20 marks.

Success in this section was judged on:

- global comprehension of the stimulus material
- capacity to select and use stimulus material
- effective communication.

Global idea: Going on holidays without parents for the first time.

Main ideas in the passage:

- an older/responsible person to accompany them to reassure parents
- being responsible when holidaying without parents
- as a result of the holiday the relationship between child and parent or parent and parent is improved
- incompatibility when holidaying with a friend.

Descriptors

The following was used as a guide to performance:

20–18 marks Excellent

- Great originality and sophistication of ideas that are particularly well developed within the parameters of the concepts in the text.
- An ability to manipulate the text in a subtle and skilful way without relying on paraphrasing or quoting.
- Very few grammatical errors, which appear to be just careless. Consistent richness of vocabulary and expressions. Complex, varied structures used in an authentic manner.

17–15 marks Good

- Passage used as a springboard to produce a good flow of imaginative ideas.
- Although there are some grammatical errors, there is still a sophisticated use of tenses, correct agreements and endings, appropriate use of the subjunctive, correct *si* clauses and expressions such as *après avoir lu*, good linking words – eg *en revanche, pourtant*.

14–12 marks Above average

- Attempt at a degree of sophistication in the expansion of the text although not always successful.
- Perhaps a more unusual treatment of the text or an attempt to develop one or more ideas in an interesting fashion rather than simply rephrasing what is given.
- Correct usage and positioning of various grammatical structures to create clauses and thus expand their sentences, such as relative pronouns, present participles. Use of sentence starters such as *sans aucun doute*. Correct position of pronoun objects. Appropriate and correct use of tenses. Adventurous without being absolutely correct, which would move it further towards ‘good’ category. Risk taking, with elements of brilliance combined with ordinariness.

11–9 marks Average

- Global comprehension obvious, with reference to at least two ideas from the passage and the question answered appropriately.
- Not venturing beyond the text for ideas, some expansion of ideas in the text, without going off on any imaginative tangent.
- Comprehension of the response not marred by defective French. Simple structures accurate with the odd special expression. Conjugations with reasonable endings and competent use of present, past and future tenses as appropriate to the question. No

English words, reasonable spelling, correct negative constructions with maybe one or two more complicated ones like *ne ... rien*. A range of vocabulary and structures. No risk taking in terms of their French expression.

8–6 marks Below average

- Global comprehension present with reference to some ideas from the passage and an attempt to address them with little personal expansion.
- The uneven quality of the French produces an unnatural flow with stilted communication. The French is basically inaccurate – perhaps with some correct expressions – yet communication is not impeded. Common problems would be: poor conjugation of verbs, misuse of tenses, poor spelling, limited and often incorrect use of negatives, evidence of the most basic structures and vocabulary. There is a reliance on the text to pad out their answers.

5–3 marks Poor

- Global comprehension of passage appears to be limited.
- A progression of ideas in a reasonably logical manner with no personal expansion.
- The poor quality of the French impedes communication and the reader has to work hard to understand it. Incorrect genders and verb endings, English words, *tu* and *vous* mixed, structures defective, eg *quoi je portera*, *que je bouver*, with the odd reasonable expression standing out.

2–1 marks Very poor

- Lack of use of ideas from the text.
- Ideas on a tangent and not developed well.
- Such poor French it is barely comprehensible. Copying of language from the text. Hardly a sentence correct. Wrong verb endings, negatives misplaced, no agreement, poor genders and spelling. Barely recognisable tenses, anglicisms, and in general a very limited ability to manipulate language.

0 marks

- Little information communicated so it is not possible to judge whether the student has understood the passage or not.
- No correct French expressions.

Sample Responses

(Note: Work crossed out by candidates is shown bracketed in ***bold italics***. All other errors are typed as written by candidates.)

Excellent response **Question 2 (b)**

*Quelles vacances intéressantes! Passer les vacances avec mes amies sans parents, vraiment ça me faisait rêver depuis des années. Quand mes parents m'ont (***enfin***) accordé le droit de rester*

chez Sylvie sans parents j'étais tout à fait bouleversée! Ça fait des mois que je les en priaient et enfin ils ont dit oui. – En fait, ils ont donné l'impression d'être très cool et de ne pas s'inquiéter trop, mais (**se je**) je sais qu'en veinté ça doit être quelque chose d'assez important pour eux. Peut-être ils se rendent compte du fait que je ne suis plus un petit enfant. En tout cas, je sais que ça-veut-dire qu'ils ont la confiance en moi maintenant, même si ma mère m'interrogeait au sujet (**d'alcool et des**) de l'alcool et des (**diagues**) mecs un peu. Mais bon je suppose qu'elle (**au vent que me protéger**) s'inquiète de ma part et qu'elle ne veut que me protéger. (**De toute façon**) Quand même, je ne leur ai jamais fait faux bord et je sais qu'il n'y a pas question de trahir leur confiance alors, cela me gêne un peu. (**Même**)

Les vacances telles que ces vacances, sont sans doute très différentes à (**vacances avec**) celles que je prends avec ma famille. Vraiment c'est la liberté tout simple! Pas de parents qu'il faut obéir, pas de soeur cadette qui fait trop de bruit – c'est super! Il ne faut plus me réveiller à une bonne heure afin d'aller faire du tourisme ou (**n'importe qu'on**) rencontrer des amis de mes parents où n'importe quoi.

Bien que (**j'aime mes parents et j'aime part**) j'aime mes parents et j'aime partir en vacances avec eux, l'indépendance c'est ça qu'il me faut. Vraiment à mon âge il n'y a rien de tel!

Mais il faut que je l'avoue – c'est n'est pas tout à fait idéal. Sylvie est ma (**meillu**) meilleure amie et je n'aurais jamais imaginé qu'on se disputeraient, mais elle commence à me casser les pieds. Je suppose qu'on n'est pas habitué à vivre dans une façon si intime. (**Moi, je me tiens elle fin**) Elle ne fait jamais du ménage et ça m'énerve. Je ne savais pas qu'elle était si désœuvrée. Mais bon je ne me plains pas trop.

En général tout va bien. (**Il fait me**) Je dois m'arrêter d'écrire maintenant – il faut que je téléphone à mes parents pour leur dire que je suis sain et sauf!

Above average response
Question 2 (c)

Hong Kong
Le 20 juillet, 1997

(**Monsieuret Madame**) Monsieur et Madame Dupont
12 Rue Georges Cheronne
75001 Paris
France

Cher Papa et chère Mama,

Ça va? Je vais très bien ici! Je suis très contente, il y a beaucoup de choses à faire ici à Hong Kong, et tant de gens. Oui, bien sûr, vous me manquez (**beaup**) beaucoup. Je n'ai pas oublié mes parents. Et ne vous (**vous**) inquiétez pas! Je reste raisonnable et prudent. (**Quelque**) Certains de mes amis, comme Sally, (**et**) Marc et Monique, sortent jusqu'à deux heures du matin, car tout bonnement il y a trop de la vie à (**au soir**) la nuit à Hong Kong! Mais, votre fille est vachement sage. Diane (**et moi**) est sage aussi. Et chaque nuit, nous nous couchons tôt.

Nous (**avans visit**) sommes visités beaucoup de distractions, comme le musée d'espace, le 'Peak' et les marchés. Ils sont assez différent que les marchés à Paris; à Hong Kong, tout sont moins cher!

Il est étonnant qu'il y ait tant de magasins ici. (**avec**) J'ai acheté des vêtements et des livres. Papa, j'ai acheté une cravate pour vous, l'un que tu as voulu de Givenchy. Et Mama, (**je**) j'ai trouvé quelque chose spécial pour vous, mais je ne vous le raconterai pas (**ce que le chose**) maintenant.

*D'accord, pour que vous sachez je suis sage et bien, je vous écris cette lettre. Je vous écris à nouveau plus tard. Maintenant, il faut que je finisse cette lettre, car nous (**sorton d**) faisons dîner un repas chinois ce soir. Je suis très exige!*

Vous me manquez!

Grosses bises, Sylvie

Average response
Question 2 (b)

*C'est le vingt-cinq Octobre, et je voyageait (**de puit un mois**) depuis un mois. C'est la première fois que j'ai parti sans mes parents, et il y a des pluses, mais aussi des négatives. J'habite en Australie, et je voyageait depuis un mois ici en Europe. Ma maison, c'est loin d'ici!*

*Quand (**j'ai**) je suis arrivé à l'aéroport à Heathrow, j'ai trouvé qu'un de mes valises à été volé. Le n'était pas le commencement idéale pour mes vacances. J'ai réalisé aussi que c'était (**me**) mon problème – mes parents n'était pas la pour moi. On peut dire que les vacances sans les parents (**est**) se donne de la libération, mais à la même temps, c'est une responsabilité, et il faut la prendre (**avec**) comme une adulte.*

Pendant la dernière mois, j'ai eu aussi pleins d'expériences fantastiques. Je suis allé à Londres, j'ai ju 'Big Ben', le pont de Londres, et Madame Tusseuds. Puis je suis allé à Dover, où j'ai vu l'océan, et certaines des chateaux.

*Même si je suis allé avec mon amie, Claire, mon pays naturel et ma famille me manque. Je suis juste dix-sept, et maintenant je sais pourquoi mes parents ont hésité avant (**de**) d'accepter. Ils sont certainement sympa – mes ami(e)s n'avaient pas le droit d'aller sur les vacances seules, sans d'être accompagnées par une adulte. Heureusement, les parents de Claire sont sympa comme les miennes.*

*Je pense que ce que j'ai écrit dit que je (**n'aime pa**) suis malheureux, mais ce n'est pas vrai. Ce que nous faisons est idéale – nous avons les mêmes centres d'intérêt, et (**nous c'est**) voyager sans les parents, (**est quelque**) particulièrement grand nous sommes jeunes est une expérience très important pour nous deux. Mais, à la même temps, c'est une expérience très sérieuse dans la contexte de nos vies.*

*Dans une semaine, quand je retournai en Australie, je vais retourner avec des mémoires spéciales, et avec l'indépendance très important. Mon voyage à été très bénéficiel, et il était une expérience fantastique. Mais, à la même temps, je maque (**le**) mon pays de naissance beaucoup, et je voudrais y retourner.*

Below average response
Question 2 (c)

Chere tous,

*Maman et Papa, je me (**san**) suis bien arrivée et tout est en ordre, ici. Cette maison est vraiment superb, vous savez. La maison est (**situaté**) en face de la beau montagne – Le Mount Blanc. Chamonix est braiment joli (**est**) et il y a beaucoup du monde en ville.*

*Moi, je (**sans**) suis en plein forme – c'est ma première fois en vacances sans vous! Il y a trois ans que j'essayais de convaincre vous – n'oublie pas l'hiver dernière! (**l'hiver**) Mais maintenant, à dix-huit ans, vous sont accepté ma cris et puis – je suis à Chamonix sur les grandes Alpes en ce moment! Sensass! Sophie et moi a déjà arranger nos affaires et après*

goûter, on ira (**ans**) vas faire du ski! Je sais que (**vous**) tu crois que je suis trop (**jeune**) Maman. mais de tout façon, il y a Antoine, le grande frère de Sophie qui représent nous. Antoine connais très bien Chamonix parce-qu'il a passé beaucoup de sa vie dans la ville quand il était moins l'age. Maintenant il à vingt ans est il est vraiment gentil, vous savez, Maman et Papa. Surtout, je pense que notre séparation est superb pour retrouver seuls de temps en temps. Cette vacance, j'ai une nouvelle liberté. Hier, nous mangions dans une tout mignone café au ville. Je crois que vous l'ameraient cette café. Aussi, il y a beaucoup de neige ici. Il a neiger hier soir et aujourd'hui les pistes du ski sont formidable. Hier, il était pas beaucoup de neige et pour cette reason, nous ne faissions pas du ski. Par contre, nous (**sommas**) sommes allée en grande promenade sur la ville. Nous recontrons deiux beau gasons, aussi. Ils s'appelles Marc et Alain. Ce soir, après du skii, nous irions au disco ensemble. J'ai fait le même choses viendredi soir. C'était absolument sensass. Vous savez que j'adore danser au disco. Comment va ma petite soeur, Chloe? C'est (**sur**) vrai que je vous manquez un petit peu mais ça c'est normale, n'est-ce que pas?

Merci encore pour accepté mes (**vous**) desires parce-que je me suis bien amussée à chamonix en vacances – sans vous! Alors, je vais aimer (**tres**) beaucoup, beaucoup. Grosses bisses et je vous embrasse très forte.

Votre fille,
Claire

Poor response
Question 2 (c)

Chèrs parents,

Salut, ça va? Je suis très bien. J'aime bien ces vacances. (**Ne douve**) Les vacances sont parfaitement. J'ai vu beacoup des choses (**interresa**) interressantes et beaucoup des autres pays.

Quand (**j'ai**) je suis arrivé a Europe, j'ai peur [un peu] mais (**and**) j'ai (**trou**) trouve des (**nouvee houeur houe**) nouveaux amis [et amies] je n'ai peur aujourd'hui. J'aime la vie qui avec mes noveiux amis [et amies]. Nous s'amusions bien.

Je suis aller a beaucoup de places avec mes amis [et amies].

Merci bien pour ces vacances. J'ai beacoup de souvenirs pour vous.

Je n'ai pas (**un**) avait un accident. Vous ne doivez pas s'occupe a me. Je ne pas fais les choses dangereuse et mes (**an m**) amies (**let amies**) ni faire ni (**pene pensea**) pensent di leurs choses. Nous ni (**am**) les aime ou voudrais les faire. Nous (**faut**) faisons les choses sensibles.

FRENCH 2/3 UNIT (COMMON)

SECTION III – OPTIONS

FILM OPTION

Au revoir mes enfants

At all times it should be remembered that the final answers to the individual questions are dictated by students' responses. The markers have no preconceived idea of what the answer should be.

The questions are marked globally. While the following answers are typical of those that would score full marks, answers that contained only one of the aspects but developed it very well could also score full marks.

Marking Criteria

This was marked out of 26 points to become 20 marks (one tick = one point)

3 (a) *Un parpaillot! C'est dégueulasse. (lines 36–7)*

(i) *What does Boulanger mean by 'parpaillot'?*

It means heretic and it is a derogatory term for a Protestant.

(ii) *What is the significance of Julien's response?*

He is very nosy, wants to know more.

He is being provocative.

He is challenging Bonnet.

He doesn't believe Bonnet, he is cynical.

(iii) *Discuss how Bonnet's true identity is hinted at in the film. Refer specifically to TWO other scenes in the extract quoted (pages 8–10) and to ONE other scene elsewhere in the film.*

Three scenes quoted:

- Julien wakes up to find Bonnet praying in dormitory at night.
- When the milice come Bonnet is quickly taken away by Père Michel.
- In the bath scene, Bonnet is given a bathtub 'au fond'.

Other possible scenes:

(Any scene AFTER Julien's discovery of Bonnet's real name, when he goes through his locker, was not included.)

- In the cellar, during the air-raid, Bonnet doesn't pray.
- The letter from Bonnet's mother has very 'suspicious' content.
- The 'suspicious' phonecall in Père Jean's office and Père Jean's insistence that Julien look after Bonnet.
- Bonnet reveals that his father is an accountant.
- Bonnet does not eat the pork with lentils.
- A good general discussion of how Bonnet looks different, stands out early in the film.

- (b) ... *la cruelle remarque du jeune professeur. (lines 77–8)*
Explain this reference. Why was the remark ‘cruelle’?

Julien obviously has NO talent and Mlle Davenne states this quite boldly.
It is ‘cruelle’ because Julien has a crush on her and wants to impress her.

OR

Because he is conscious of his own lack of talent in comparison with Bonnet’s subsequent excellent piano playing, which clearly did impress Mlle Davenne.

- (c) **Père Michel. Mon Dieu! (line 89)**
C’est malin (line 94)
Comment on Père Michel’s reaction in these two lines.

At first he is very worried that Julien has drowned.
Then he is cross, but relieved that he was ‘tricked’.

- 4 (a) **Un milicien. Perquisition (line 165).**

- (i) *Who are the ‘miliciens’? What other term is used to refer to them and why?*

They are the French police.

They are referred to as *collabos* because they collaborated with the German occupying forces. *Collabos* is a negative or derogatory term.

- (ii) *Discuss how Père Jean and Père Michel react to their arrival.*

Père Jean shows strength and stands up to the milice, perhaps because he’s stalling for time.

Père Michel is his usual motherly and protective self.

(If they were both treated together and not individually, one point only was awarded.)

- (b) *Dis-donc, ta confiote, elle a fait un malheur... (lines 195–214)*

- (i) *Describe the relationship between Julien and Joseph.*

Their relationship was primarily based on black-marketeering.

An analysis of their relationship. The students could argue either that they were not really friends or that there were, in fact, some elements of friendship between the two characters.

- (ii) *Explain Joseph’s reference to ‘réfractaires’.*

Those refusing to do their compulsory labour in Germany.
(It has nothing to do with being Jewish.)

- (iii) *How does this scene hint at Joseph’s later role in the film?*

He seems to have inside/confidential knowledge, which he quite freely reveals to Julien. He seems to have no real sympathy or loyalty to his country, school or ‘friends’.

The above has to be linked with the fact that he ends up betraying the school at the end of the film.

- 5 (a) *What techniques are used to portray Julien’s thoughts in the scenes represented? Comment on the effect in each case.*

(i) *Still 6?*

The soundtrack: we hear the music of the piano and the voice-off of Mlle Davenne.

Shot composition: Julien is in the centre of the frame, with only his head showing, reflected in the water.

Type of shot: medium close-up of Julien's pensive face.

Camera movement: there is a slow zoom-in to Julien's thoughtful face.

The thoughts are those of sadness, rejection, jealousy (or even lust).

(ii) *Stills 11, 12 and 13?*

Soundtrack: murmur of prayer, very little other noise except for some beds 'creaking'.

Lighting: candles which make us focus on Bonnet's and/or give him a holy/pure appearance.

Camera movement: the camera pans up to reveal Bonnet's face (there is no cut between stills 11/12!)

Type of shot: 13 is a close-up of Julien.

The thoughts are those of curiosity, surprise, 'sneaky' observance, processing of what he's witnessing or slow revelation.

(iii) *Stills 20 and 21?*

Shot composition: Julien is focusing on the doors and those disappearing through them. The contrast between 20–21, whereby the others have disappeared and Julien is left alone in the shot.

The thoughts are his curiosity, or perhaps a premonition of Bonnet's ultimate departure.

(b) *Comment on the significance of the shot composition in still 10.*

Shot composition:

- In the foreground on the left is the young Jewish man, identified by his very clearly visible yellow star. He is very prominent because he dominates the shot and seems very large.
- Babinot and Boulanger are to the right of the shot and are obviously shocked at the Jewish man's boldness.
- Between these characters there is a sign visible near the door which says, NO JEWS ALLOWED.

Significance:

The irony of the situation whereby the boys are shocked at seeing a Jewish man leaving the bath, which is not allowed, but they are unaware that Bonnet, who is living among them, is Jewish and has also just been to the baths.

OR

As a social comment, showing that the Jewish man is not obeying the law and does not seem to be overly worried about it. This might be a comment on the attitude of the community in general to these racist laws.

OR

Boulanger and Babinot's comments reflect both the attitude of their parents and the French population in general of that time.

LITERATURE OPTION

Les enfants du bonhomme dans la lune, Questions 6–12

General Comments (2/3 Unit and 2UG)

Students should be given the following advice:

- It is advisable to read through the passage or passages carefully and then read all the questions before attempting them, to avoid time-wasting repetition.
- When a quote is given, it is a good idea to translate or paraphrase into English and then go into interpretation. Students do not need to quote at length from the passages. Line number will suffice.
- Never assume a point is obvious to the examiner. State it clearly.
- Although it is not always necessary to name verb tenses, it is advisable to be able to do this.
- When asked about the role of verbs, interpret the functions of tenses according to their specific context, rather than repeat rote-learnt textbook definitions.
- It is better to concentrate on quality rather than quantity. Students should be succinct and clear in their expression. Markers are not impressed by the use of ‘flowery’ language.
- Take the time to work out exactly what the question is asking you to do.
- Students should be familiar with basic linguistic/language techniques as well as stylistic devices, eg repetition, similes, metaphors, personification, choice of vocabulary, punctuation, sentence structure etc.
- Students must analyse the passage and not merely retell the story.
- Students should thoroughly explain their interpretation, rather than assume that the markers will ‘fill in the gaps’. It is better to overstate than understate your case.
- Students should number the questions exactly as they appear on the examination paper.
- It is vital that students have an excellent knowledge of the set stories and not have to spend too much time understanding the text printed on the exam paper.

Marking Criteria

The 2 Unit Literature paper was marked out of 25 points for 20 marks.

Impression marking was used so the following scheme should be used as a guide only.

- 6 ✓ Lapin understood that the young narrator was going to Rome with the bells/a general understanding of why the bells were going to Rome.

Comment: Many students failed to explain why the bells were going to Rome. It was insufficient simply to state that Lapin understood that the bells were going to Rome.

- 7 (a) ✓ finally suggests long waiting/anticipation/expectation/impatience/a momentous occasion/time almost in suspension.

Comment: This was well done. Most students received full marks for this question.

- (b) Any two developed ways listed below, reinforced by examples from the passage.
- repetition *prière à prière/psaume à psaume/l'agonie ... l'agonie*
 - ✓✓ – time/length related verbs *s'étirer/se répéter/s'allonger*
 - ✓✓ – *sans fin/constamment* – relentlessness of service/exaggeration
 - image of clock no longer knowing how to go towards 3.00 pm
 - punctuation – use of commas
 - choice of religious vocabulary (repetitious/slowness/chanting)
 - length of sentences (long/complex).

Comment: It is important that students identify linguistic techniques and not merely give examples or a paraphrase of the text.

- (c) Students do not necessarily have to give the name of the tense. They may give a description/translation. Better students can name tenses.
- ✓✓ – imperfect tense (lines 10–12) was/were/used to – repetition – repeated action/long and never ending/lack of action/continuity/description/setting the scene/an expectant atmosphere
 - ✓✓ – preterite/past historic/simple past (line 13) ready for action/acceleration of time/climactic/closer to the time of the crucifixion.

Comment: Many students did not include line 13 as requested and therefore failed to identify the change in tense from the imperfect to the preterite.

- 8 ✓ The children are referring to seeing their friends again, after returning from Rome with the bells.

Comment: This was well done.

- 9 ✓ The aside introduces a different level of language.
 normal vocabulary vs religious vocabulary
 a child's vocabulary vs adult vocabulary
 The child/narrator is well-versed in the teachings/terminology of the church (priest is the authority – importance of religion to the boy).

Comment: This question was poorly done. The meaning of *narthex* was not generally known. Students were not able to identify the significance of the aside.

- 10 Answers should develop several of the following concepts:
- naive belief that the crucifixion happens every year/is currently happening/a literal, simplistic view
 - ✓✓ – naive belief that Christ actually had some choice indicated by use of *se laisser aller/permètre*
 - ✓ – no real understanding/knowledge of the religious significance of the event/vague *les hommes*

- unemotive way/matter of fact style of recounting (child-like acceptance – a voice already dead/Christ had been dead for several minutes)
- turning of spiritual time and mourning into something self-absorbed and exciting
- excitement surrounding the death – like a countdown (similar to children waiting for the bell at school)
- Christ’s death is less important than the bells leaving
- a performance/drama taking place – action unfolding
- Christ is a magical/supernatural figure.

Comment: This question was well handled.

11 Answers should contain and develop several of the following elements:

- use of comparison – paraphrase of *my soul was as battered as my body would have been if it had fallen from the bell-tower*
- ✓✓ – use of *écrasante* – shattering/crushing – one word which sums up the whole situation-strong/harsh/violent word placed at the end of the paragraph
- ✓✓ – the anti-climax after the excitement/struggle *from ladder to ladder, from landing to landing, climbing...*
- immenseness/immobility stressed *énormes/pesantes/ne frémissait pas/immobile*
- short/abrupt sentences – almost speechless – disbelief
- contrast between hope and truth *espoir/verité*
- use of the repeated negatives *ne frémissait pas/n’allaient pas*
- use of *seule* – only – the ultimate truth which obliterates all else.

Comment: This question was well addressed.

12 Impression/global marking for a total of four points according to the following criteria (Thematic interpretations were acceptable although linguistic analysis of techniques was evident in the best responses.)

- ✓✓✓✓✓ Excellently developed analysis mentioning a range of techniques/giving examples
- ✓✓✓✓ Good knowledge of techniques/less well developed than ✓✓✓✓✓
- ✓✓✓ Average attempt at techniques/technique terminology can be quite vague or disguised, eg spying – good thematic knowledge
- ✓✓ General retelling of the story – no real mention of techniques
- ✓ Poor attempt at thematic interpretation.

0 points incoherent/unrelated.

Comment: Many students responded to this question with a thematic interpretation. Better students were able to link theme and technique.

SONG OPTION

General Comments

The questions in this year's HSC Song Option targeted precise and detailed factual knowledge of the songs, the markets as well as subjective, personal responses from students. Thus, along with an explanation of specific historical references, students were asked to identify attitudes, moods and atmospheres, and to reinforce their interpretation with quotations. As in previous years, most students responded favourably to the freedom that this style of question afforded them, answering 'from the heart' rather than from their recall of the notes. However, too many others focused narrowly upon specific aspects or features at the expense of the broader, more global interpretation given by the better students.

It cannot be emphasised too strongly that students must be taught to go beyond the basic meanings of the songs, and information contained in any notes, to try to express the *feel* of the song. They must learn to expand on the ideas contained therein, or to develop insights in their interpretations. The quality of a response is measured, broadly, by the breadth and depth of understanding of the song that is demonstrated in relation to the question asked. Many students this year were clearly very familiar with the notes, but, in spite of their encyclopaedic knowledge, did not address the point of the question.

On the whole, students' responses this year demonstrated a lack of breadth, depth or focus in their answers.

OSCAR

Marking Criteria and Comments

Question 13 *How do the details of Oscar's homeland contribute to the mood of the song?*

Students were expected to give:

- ✓ details and establish negative mood with supporting examples
- ✓✓ well-developed response, ideas/interpretation.

Details: grey, rainy region

habite la pluie/quand y' a du soleil/y va pleuvoir/y va faire gris/jusqu'au bout des nuages

Mood: gloomy, pessimistic, resigned to their fate, stoical, depressed, bleak, dull, monotonous, dreary, harsh, bitter, negative, sombre.

Details: ... *mauvais présage*

Mood: humorous, gruff, ironic, self-mocking.

Details: mining area

la mine/au charbon

Mood: harsh environment = hard-working, tough, resilient, enduring. working-class = admiration, respect, reverence; nostalgia?

Details: brief schooling

connu l'école que ...

Mood: deprived environment, no other ambitions, traditional lifestyle, inevitable path through life, tedium.

Comment: Most students were able to identify the negative mood and give some weather details. However, some students ignored **detail(s)** or expanded only on weather, rather than looking for other types of details contained in the song. Many referred to the *mauvais présage* without recognising Renaud's irony or grim humour. Some students looked at mining, or the socio-educational aspects implied by his brief schooling.

Question 14

- (a) *L'avait fait 36 le Front Populaire*
Pi deux ou trois guerres pi mai 68 (lines 13–14)

Explain TWO of the references in these lines.

- ✓ 1 reference adequately explained/2 references poorly explained/general statement demonstrating awareness of political stance.
- ✓✓ 2 basic but adequate explanations.
- ✓✓✓ 2 references excellently explained, ideas well developed, links well established with Oscar.

L'avait fait 36 = he was involved in Spanish Civil War/believed in (communist) freedom of people vs Fascist totalitarianism.

le Front Populaire = Socialist coalition government in France which strongly influenced development of social structures, eg paid holidays, social security. Was a major gain for French working class, and seen as a great victory.

pi deux ou trois guerres = Spanish Civil War/World War II/War of Algerian Independence/Indo-Chinese, Vietnamese wars of French colonialism.

pi mai 68 = a violent student uprising against repressive and excessive regulations, which led to a general revolt of French workers and total disruption of French political, economic and social life. A turning-point in modern French and European social and political history.

Oscar was a typical patriotic, working-class Frenchman, ready or conscripted to fight for country and/or beliefs in freedom. Oscar would side with students and workers against any hint of governmental repression or elitism.

Comment: Some students had a surprisingly poor understanding of these cultural references, or explained them very sketchily. Others did not fully explain them in that they failed to relate them to their context in the song and their significance to Oscar.

- (b) *L'a quitté Paname et la rue d'Charonne*
Pour une p'tite baraque avec un bout d'jardin (lines 35–6)

Comment on these lines.

- 0 paraphrase alone.
- ✓ intimation/recognition of *negative* contrast.
- ✓✓ development of background and significance for Oscar of *negative* contrast.
- ✓✓✓ links made with Oscar's life, empathy shown for significance to him, recognition of Renaud's bitter tone; a comprehensive and excellent response.

- *Paris* and *Rue de Charonne* (where violent left-wing demonstrations took place) – to a country shack with patch of garden.
- Intimacy, sense of belonging (slang, name-dropping) – anonymity, geographical obscurity.

- Big, capital-city life, sociability – loneliness, isolation, others’ indifference.
- Hustle and bustle, dramatic events – nothing happens, homeland not welcoming.
- Centre of action, violent social conflict – forgotten, overlooked, banished, unrewarded for tough life.
- Making history, focus of attention – unimportant, insignificant, no longer useful.
- National/international scale – narrow, individual experience, no gratitude shown.
- Grand, glorious political struggles – pathetic, primeval role of man struggling to survive against Nature.
- Material sufficiency, wage-earning – poverty, stretching pension with self-sufficiency garden.
- City-dwellers’ fantasy: retirement to countryside – disillusionment and difficulties in country life.
- Renaud’s critical tone: Oscar useful when working – exploited, then cast out to retirement.

Comment: Some students did not understand the cultural references (eg *Paname* was *Panama!*), or what had actually happened to Oscar. Students were required to show their global understanding of the song and their sensitivity to Renaud’s account of the details of Oscar’s life, and not just to translate or paraphrase the quotation.

Question 15

(a) *Comment on the level of language in this song.*

✓ for level and/or comment.

Level:

Slang, colloquial, working-class, vulgar, conversational, casual anecdotal, unsophisticated...

Comment:

- identifies with working class, authenticity
- establishes further intimacy with grandfather
- political stance: siding with working-class against bourgeoisie
- deliberate social divisiveness, emphasises the social divisions between rich/poor; educated/uneducated; bosses/workers; snobs/realists; etc.

Comment: Most students had no problems with this question. However, it should be made clear that slang is not simply another word for colloquial language, but it has its own distinctive vocabulary. Equally, slang is not necessarily the language of Renaud’s ‘target audience’ (he had universal appeal!), but is a sentimental and political link with Oscar.

(b) *Choose TWO separate lines from the song to support your answers.
Explain the significance of each line.*

- ✓ 2 slang quotes and paraphrase OR 1 line plus significance (must include slang term).
- ✓✓ 2 lines plus 2 significances (interpretation within context, to Oscar, beyond meaning alone) OR 1 line plus significance, excellently explained.
- ✓✓✓ 2 lines plus 2 significances, both excellently explained.
- Any 2 lines (must include slang term).
- Significance: further explanation, qualification, elaboration, interpretation within context.

Comment: Some students chose quotations which did not include a slang term, and thus did not answer the question. 2/3 Unit students must be able to identify different levels of language, and should have been able to select appropriate lines to support their answer. Some students failed to appreciate that parts (a) and (b) of this question were connected. Some students answered without making this connection, so risked missing the significance of the line. Others lost marks by not including any significance apart from a reference to slang.

Question 16 *Comment on the atmosphere created in this song. How is it conveyed musically?*

Refer to voice, instrumentation and ONE other effect.

- ✓ recognition that there is a contrast between voice's lyrics and instrumentation
- ✓ voice linked to atmosphere plus
- ✓ instrumentation linked to atmosphere plus
- ✓ one other effect linked to atmosphere

Atmosphere: • personal nostalgia, admiration, celebration of Oscar's life, affectionate salute, account of childhood happiness.

Voice: • limited register – though laughter behind voice for funny, affectionate moments.

Instrumentation: • colourful, rich (for Renaud!) guitars, like banjos; country-style, suitable to story-telling; happy musical interlude; accordion, drums, *biguine*-style.

Rhythm: • elaborate: cheerful dance rhythm, syncopation.

Melody: • melody does not vary much though *nostalgic bal populaire* style.

Musical interlude: • accordion: *biguine*-style between 2nd and 3rd stanzas.

Pitch: • higher in 'refrain' of last 5 lines in each stanza, which makes concluding note...

Tempo: • fast-moving, relentless, driving, constant etc.

Atmosphere: • political bitterness, resentment, blame, condemnation, social criticism.

Voice: • very limited register, forceful, harsh, dominates music to narrate message; unflinching attack.

Instrumentation: • some complexity: paradoxically happy, guitar/banjo/accordion; but driving drums.

Rhythm: • strong, forceful, relentless beat beneath paradoxically cheerful dance style syncopation.

Melody: • not much melodic variation to detract from message.

Musical interlude: • plaintive wailing of accordion.

Pitch: • plaintive wailing of accordion.

Tempo: • plaintive wailing of accordion.

Atmosphere: • personal and political gloom, despondency, despair, depression, pessimism, stoicism.

Voice: • narrates message in forceful, monotonous style.

Instrumentation: • paradoxically rich – contrasts with gloom.

Rhythm: • paradoxically cheerful dance rhythm; but relentless, pounding beat reflects constancy, monotony and depression of 'wasted' life.

Melody: • not much melodic variation to detract from message.

Musical interlude: • plaintive wailing of accordion.

Pitch: • plaintive wailing of accordion.

Tempo: • plaintive wailing of accordion.

Comment: Many students did not see the contrast between the music and the mood, or the lyrics and the instrumentation of the song (perhaps interpreting ‘atmosphere’ as a singular rather than a collective noun). Terms such as *rhythm* and *instrumentation* are too often used without explanation or amplification. Students need to remember to relate all aspects of the music back to the question, in this case the atmosphere of the song.

Students need to listen more to the song to acquire a good feel for the music, to avoid making reference to incorrect instruments and effects.

IL CHANGEAIT LA VIE

Question 17 *Comment on the significance of the song’s title*

- 0 story-telling, pure translation
- ✓ 1 point made, poor general comment
- ✓✓ 2 points made, good comment

Students were expected to give some analysis, example(s) of theme, language/significance related to entire song.

- Impersonal – *Il* : Who? Generates curiosity, suspense.
- *Il* represents Everyman.
- Incontrovertible affirmation, no doubt is entertained.
- Whose *vie*? Everyone’s: elegiac, legendary quality.
- *changeait* : repetitive, customary, habitual (imperfect tense).
- *changeait* : not clear at first whether for better or worse, suspense.
- Implication that to change life is legitimate, is sum of human ambition, we could not or should not ask for more.
- Title is both a summary of the theme, and mini-refrain.

Comment: Many students did not refer to the title’s ‘significance’ and concentrated on retelling the story only. Recognition of the significance of certain words such as *il* and *la vie*, and the tense of *il changeait*, was necessary. Students were expected to make the connection between the title and the theme to obtain full marks.

Question 18 *Comment on the attitude of the **professeur** in lines 10–13.*

*c’était un professeur, un simple professeur
qui pensait que savoir était un grand trésor
que tous les moins que rien n’avaient pour s’en sortir
que l’école et le droit qu’a chacun de s’instruire*

- 0 pure translation, no summary of attitude or comment.
- ✓ weak response: only recognition of positive attitude towards his job/value of acquiring knowledge.
- ✓✓ good response: through education, people can better themselves.

Attitude: belief that knowledge, education is precious; through instruction, anyone can better himself or herself. It is their right, their own personal responsibility, to educate themselves.

Comment: Despite his simplicity, is totally dedicated to instilling hope and confidence in even the lowliest in society; through school and their own commitment to educate themselves, they can escape their humble origins to rise in society.

Comment: Students often equated belief to attitude, and too many found themselves unable to go beyond a literal rendition of the text (which they wasted time to translate or paraphrase). They depended more on the translated text to answer the question for them.

Question 19

(a) Identify and explain the choice of *THREE* of the adjectives in lines 19–21.

- ✓ weak explanation, adjectives lumped together with generally negative implication.
- ✓✓ 2 adjectives adequately explained.
- ✓✓✓ 3 good explanations.

p'tit/tout p'tit (small): insignificant, contemptible, unremarkable, worthless. Reinforces his negligible physical and moral stature in eyes of others, ie society.

malhabile (clumsy): awkward, foolish, accident-prone, inept. He's contemptible, a laughing-stock, unworthy of consideration or respect by others.

rêveur (dreamy): pejorative use, emphasises his 'otherness', outsider status, ineptitude, impracticality, lack of ambition and focus, difference from the norm. (Difference is seen as inferiority and is suspicious.) It is acknowledged that he has access to a world which is removed from daily grind but this is seen as a failing, not a strength.

un peu loupé (a bit of a failure): a loser, loopy, wacky, off-beat, abnormal, unconventional. To be different like him, is to be inferior, to fail in the eyes of society.

inutile (useless): makes no obvious contribution to society, lacks self-esteem, has poor self-image, is a non-achiever.

banni (banished): ostracised, isolated (really, or just his impression?). Rejected by others, socially alienated as outsider, non-achiever, useless person.

Comment: Students were expected to select 3 adjectives, to explain them and then to justify their choice. Those answers which addressed the 3 adjectives separately were invariably more competently handled than those who lumped them together. Even though all the adjectives had features in common, it should have been anticipated that individual treatment of the words would produce richer answers.

(b) Comment on the change of refrain in lines 23–7.

- ✓ weak explanation, recognition of effect of change of tense OR change from positive to negative perception.
- ✓✓ good response: recognition of effect of change of tense AND change from positive to negative perception.
- ✓✓✓ excellent response: several examples of change, and/or exceptional quality of answer.

Change of tense (*mettait – mit*): same pattern as stanzas 2 and 4, but here musician only made one great effort and accomplished the change, like a metamorphosis but only did it once; whereas the first two did their good deeds repetitively and over a long period.

Feeling of hardship, effort, anguish, labour, suffering and finality in *mit* reinforced by *larmes/douleur/rêves/prisons/coeur*. Music changes to reinforce effort, passion in achievement.

The end result is only achieved after great anguish and self-doubt, and he puts his entire self and soul into the efforts; whereas other two put time, talent and heart into the task, ie they enjoyed it.

Other people do not play any role in his inspiration which he obtains from himself (*son souffle, ses cris, sa vie, son coeur*).

He eventually *changeait la vie* – but his own or other people’s? For shoemaker and teacher, it is obviously *nos vies* which are changed. In his case, it’s deliberately left ambiguous.

No on pouvait dire de lui: musician has no tangible impact on others’ lives so no-one can comment upon him as they do upon the shoemaker and teacher OR there is not possible doubt, it is an incontrovertible fact that he did change lives/his life.

His is an immature emotional development which, through music, is finding outlet, expression, freedom (*prisons de son coeur*).

Comment: On the whole, this question was fairly well-handled since there were many possible ways of commenting on the changes. However, students must not simply quote words such as *talent et coeur* to contrast with *larmes et douleur* without an explanation of the contrast.

Question 20 *What is the mood created in this song? How is it conveyed musically? Refer to voice, instrumentation and ONE other effect.*

Out of a possible 5 points

- ✓ positive mood, plus
- ✓ negative mood (somewhere!), plus
- ✓ voice (referring to either OR both moods), plus
- ✓ instrumentation (referring to either OR both moods), plus
- ✓ other effect (referring to either OR both moods).

Mood:

- Positive: first 2 pairs of stanzas – hope, confidence, spirit-raising.
- Negative: last pair of stanzas – sad, depressing, self-pitying.

Voice:

- Light, happy, describing positively 2 craftsmen who believe in the value of what they do, so bring hope and happiness to lives of others.
- Becomes quieter, more reflective; then becomes desperate, anguished, despairing.

Instrumentation:

- Synthesiser, drums, guitars, make audience want to clap or dance.
- Becomes less forceful, more muted just before last pair of stanzas. Shuffle drumming; saxophone solo emphasises sadness; harsh drum beats evoke sense of desperation. Increasing volume and insistency.

Saxophone:

- Solo: Reinforces sad mood, especially for *il pleurait*.

Rhythm:

- Forceful, regular throughout, reminiscent of children’s song, singer reflecting on childhood experiences, skipping.
- Stays regular throughout.

Melody:

- Major key evokes happiness, reminiscent of children’s song.

Musical interlude:

- Between stanzas 2 and 3, almost identical to Introduction, but half as long.
- Recurs after Stanza 4, but with contrasting section in different key, prepares us for different mood and type of character in stanza 5 and 6. Just when we’d expect singer to begin stanza 5, there is a series of repeated bars, creating a certain tension and reinforcing change of mood.

Intensity: • Increases at end to signal desperation and anguish.

Repetition: • 3 pairs of stanzas, first 2 similar, positive.
• 3rd stanza is negative and sad, last line insistently repeated 5 times.

Comment: Many students did not see or establish that there was a contrast between the mood in the first verses and in the last verses (perhaps interpreting ‘mood’ as singular rather than as a collective noun). When stating the positive aspect of the mood, students must show how this is reflected in the voice, instrumentation, and in one other effect. Many students expanded fully and expertly on the musical elements, but failed to win any points because they were not answering the question. Similarly, when writing about a change of mood, they need to relate it to the corresponding changes in voice, instrumentation and effect.

Students still have the bad habit of writing about the ‘music’. They need to be precise about which aspect they are addressing. Unspecified references to the music in general cannot be credited in the music question.

Question 21 *What is Renaud’s attitude to working life in Stanza 1 of Oscar?
Compare and contrast this attitude with Goldman’s in refrain 1 (lines 5–9) of
Il changeait la vie.*

- ✓ Renaud’s negative attitude, plus appropriate reference/quote/paraphrase from *Oscar*.
- ✓ Goldman’s positive attitude, plus appropriate reference/quote/paraphrase from *Il Changeait la vie*.
- ✓ recognition of Renaud’s change of attitude in adulthood.

Comparison: Renaud – generally negative towards work;
Goldman – generally positive towards work;

but Renaud is ambivalent:

– positive attitude seen as naïveté, childishness;

– negative attitude is adult, disingenuous view.

whereas Goldman is consistent – but has superficial, idealised, clichéd attitude.

Renaud’s attitudes to working life:

Positive: *j’pensais que le turbin était un bienfait* (seen as innocent, naive, childish view of work, something you grow out of)

pour goûter d’usine – ironic (implication that it is good, pleasurable experience)

Negative: *la mine lui a fait la peau* (work is arduous, life-threatening and brings no rewards)

Faudrait dire que j’étais jeune, je savais pas encore (emphatic denunciation of his naïveté in seeing anything honourable in work).

Goldman’s attitudes to working life:

Positive view of work; he put time, talent and love into his shoemaking. Because he believed in and valued what he did, he enhanced the lives of others, ie a job well and happily done enriches life for everybody.

Comment: Students repeatedly misinterpreted Renaud’s view of working life, overlooking his change of attitude in adulthood and assuming his viewpoint to be consistently the same as Oscar’s. Often, a statement of his and/or Goldman’s attitude was forgotten altogether. Similarly, frequently no quotation or reference to the relevant lines of the texts was given to support the students’ arguments.

FRENCH FOR COMMERCIAL PURPOSES OPTION

2/3 UNIT (COMMON) (Questions 22–24)

General Comments

The three questions followed the same format as last year's paper. However, the level of difficulty of the three questions was felt to be lower than in previous years.

Marking Criteria and Comments

Question 22 was marked out of 6 points for 6 marks.

Question 23 was marked out of 6 points for 6 marks.

Question 24 was marked out of 10 points for 8 marks.

Question 22 – Bon de Livraison

- **3 points** for all of the following three elements of the delivery form filled in correctly.

DATE: Any date from 30.10.97 (the letter could have been faxed) to 29.11.97.

Comment: Normally, in a business letter, it is practice to state the date in numerals. Markers this year accepted the date written out in French – *31 octobre 1997* – but it should be noted that in completing the commercial forms this would not normally be the case, especially as this meant writing outside the box provided for 'DATE' and in some cases leaving out the year.

No COMPTE: *STP/01410* or *01410*

Comment: Although the numerals alone were accepted this year, students should be aware that letters are part of account 'numbers' in code, and are normally an identification code that may not have as clear a reference as here – *Société Terre Propre* – and should be quoted with any numerals.

ADRESSE DE FACTURATION:

Société Terre Propre, 23 rue Jean Jaurès, 4000 Nantes.

Comment: The full address was required. Some candidates wrote 'Société Pratik' as the *adresse de facturation*. Students should know that the sender's address is on the left-hand side and the address of the receiver is on the right-hand side.

- **2 points** for all of the following three elements filled in correctly (1 point for two correct, 0 points for only one correct).

Â L'ATTENTION DE:

M. Leterre or *Mme Blannec* or *Mme Blannec pour le directeur* or *Monsieur le directeur.*

AND

MODE DE LIVRAISON:

par paquet recommandé or *par la poste* (or abbreviations)

Comment: This required simple transfer of information from Document A, but a surprisingly large number of students left it blank or answered incorrectly.

AND

INSTRUCTIONS PARTICULIÈRES: Any one or more of the following:

avant fin novembre

au directeur (à M. Letertre) lui-même (anything which rendered the idea of ‘en mains propres’)

au premier étage du bâtiment principal.

Comment: Clear abbreviations accepted for any of the above.

- **1 point** for all information correctly transferred from Document A (*Quantité, etc*) to columns from CODE ARTICLE, etc to TOTAL À PAYER.

ARTICLE/Réf., QUANTITÉ/*Quantité*, DÉSIGNATIONS PRODUITS/*Articles*, PRIX UNIT. T.T.C./*Prix unitaires*, MONTANT/*Prix total*.

Comment: A few students copied the information in the same order as in the letter, or put the names for the articles in the *code article* column and the codes under *designation produits*.

AND

MONTANT DE LA COMMANDE: 6.000 *francs*

REMISE: 500 *francs*

TOTAL À PAYER: 15.500 *francs*

Comment: This was not a maths exercise as students should have known that the total amount was less than the amount of 16.000 *francs* because of the discount as set out in the letter. Very few students answered this correctly.

- **1 point** for the correct information in:

CONDITIONS DE PAIEMENT:

à réception/à réception de la commande/à la livraison

AND

MODE DE RÈGLEMENT:

par chèque/chèque

Comment: Many students were not able to transfer these two pieces of information from Document A. They did not seem to know the difference between *conditions de paiement* and *mode de livraison*. *Chèque à réception de la commande* was often written in both boxes and was accepted, but often the students filled the spaces to overflowing with every possibility, including requiring ‘clean hands’ – *mains propres* – as a condition of payment. Students should be aware that filling in forms requires clear and precise information, though the points were awarded this year if the correct information was in the correct box. The irrelevant information was disregarded.

Question 23 (6 points for 6 marks)

(a) **Explain the following inclusions.**

(i) **Lettre recommandée AR**

- **1 point** for:
registered or certified letter

- **1 point** for:
explanation of 'AR' – *acknowledgment of receipt, receiver must sign to acknowledge having received the letter* (or something similar)

Comment: Students were not required, this year, to translate the French or expand the letters 'AR' but they should know it means *avis de réception* or *accusé de réception*. The majority of students did not know how to explain 'lettre recommandée'. Students should know the equivalent terms in English for such items or at least be able to explain their purpose in other words.

(ii) Objet: annulation de commande

- **1 point** for both ideas

purpose, subject, contents, it's about... (or similar but **not** 'they want, wish...') AND *cancellation of the order*

Comment: Quite a few students incorrectly explained the second idea as an 'annulation of the command', yet seemed to understand elsewhere that an order was going to be cancelled.

NB: Students should read through the whole Commercial option section – and here, the whole letter – before they answer any of the questions. Over the years it has become practice to link some or all of the documents and questions within the option to one another, as was the case this year. Reading through all documents will give the students a better global understanding of what issues and commercial French document types they will be addressing in Section 3.

(iii) P.J.

- **1 point**
the idea that something is enclosed, *attached, included*.

Comment: This year students did not need to translate the letters P.J. – *pièces jointes* – in French nor did they have to say what was enclosed.

(b) Who has sent this document? Give details.

- **1 point** for all three elements.

M. Letertre AND *Manager/Managing Director* AND *of Société Terre Propre*.

Comment: Students must know the equivalent terms in English for positions held in French companies – *directeur* is not the same as a 'director' in English.

(c) Why has this letter been written?

- **1 point** for both of the following elements:

order not delivered/still waiting for order of 30 October/order delayed AND one of the following ideas – *M. Letertre unhappy, annoyed, complaining/order requested (needed) as Christmas gifts/order requested to be delivered before the 30th of November/M. Letertre rang twice*.

(d) What request is made in the letter?

- **1 point** for both of the following elements:

if not delivered within/under/before a week/8 days (before Nov 18) AND *the order will be cancelled*.

Comment: Students should be aware that the equivalent term in English for ‘*sous huitaine*’ is ‘within a week’. This year, markers accepted *8 days* for *huitaine* but students should be aware of the correct English equivalent and also that *sous* does not mean *in a week/8 days*.)

Question 24 (10 points for 8 marks)

As for last year, an impression mark was given for this question and was based on the following criteria:

- format of the letter
- quality of the opening and closing paragraphs
- content
- use of register appropriate to commercial exchange
- variety of lexis and structures.

Scale for Impression Marking

Mark	<i>For each bracket of marks, a typical response will exhibit some or all of the following:</i>	
10–9	<p style="text-align: right;">Format:</p> <p>Introduction and Conclusion:</p> <p style="text-align: right;">Content:</p> <p style="text-align: right;">Register:</p> <p style="text-align: right;">Variety:</p>	<ul style="list-style-type: none"> • Correct formatting of the letter (the essential elements are present and in the right place). Appropriate paragraphing. • Appropriate and correct use of opening and closing paragraphs. • All points addressed successfully. • Appropriate forms of register for commercial exchange. • Good command of vocabulary and structures.
8–7	<p style="text-align: right;">Format:</p> <p>Introduction and Conclusion:</p> <p style="text-align: right;">Content:</p> <p style="text-align: right;">Register:</p> <p style="text-align: right;">Variety:</p>	<ul style="list-style-type: none"> • Correct formatting of the letter (the essential elements are present and in the right place). Appropriate paragraphing. • Appropriate and correct use of opening and closing paragraphs, with minor imperfections. • All points addressed successfully. • Appropriate forms of register for commercial exchange. • Good command of vocabulary and structures.
6–5	<p style="text-align: right;">Format:</p> <p>Introduction and Conclusion:</p> <p style="text-align: right;">Content:</p> <p style="text-align: right;">Register:</p> <p style="text-align: right;">Variety:</p>	<ul style="list-style-type: none"> • Some of the essential elements are missing OR in the wrong place OR incorrect. • Both opening and closing paragraphs are present, with some errors. • All points addressed, some incorrectly OR some points are missing. • Acceptable use of forms of register for commercial exchange, with some errors. • Adequate use of basic vocabulary and structures.

4–3	<p>Format:</p> <p>Introduction and Conclusion:</p> <p>Content:</p> <p>Register:</p> <p>Variety:</p>	<ul style="list-style-type: none"> • Many of the essential elements are missing OR in the wrong place OR incorrect. • Both opening and closing paragraphs are present, with incomplete or incorrectly worded elements. • Attempt to address all points AND/OR some points are missing. • Poor use of forms of register for commercial exchange. • Poor use of basic vocabulary and structures.
2–1	<p>Format:</p> <p>Introduction and Conclusion:</p> <p>Content:</p> <p>Register:</p> <p>Variety:</p>	<ul style="list-style-type: none"> • Very few of the essential elements are in the right place OR correct. • Some attempt to word opening and closing paragraphs. • Very little understanding of points to be addressed. • Mostly inappropriate register. • Extremely poor sentence structure.
0	<p>Format:</p> <p>Introduction and Conclusion:</p> <p>Content:</p> <p>Register:</p> <p>Variety:</p>	<ul style="list-style-type: none"> • No attempt to format letter or no element placed in the right position OR correct. • No opening and closing paragraph, or totally inappropriate. • No point addressed successfully. • Totally inappropriate register. • Hardly any attempt to string a sentence together.

General Comments

Format: Most students demonstrated good knowledge of letter format. Essential parts of the letter were placed accurately. The letter had to be dated on December 11, since the first handwritten annotation specifically requested a reply to be made on the date of the receipt of Document C by Société TERRE PROPRE (*Reçu le 11 déc 97*).

Students need to state the object of their letter accurately. Many students used the same wording as stated in Document C, *Annulation de commande*, which is acceptable. Other possibilities were *Votre réclamation* or *Votre commande*. *Rectifier la commande*, *AR/désolée*, *affirmation de commande*, *réponse à plainte* or *lettre recommandée avec AR* were not accepted.

Very few students included *A l'attention de M. Letertre*, even though they were instructed to reply to Mr Letertre's letter (Document C). Most also used the plural term *Messieurs* whereas the singular form *Monsieur* should have been used. It should be emphasised again that the name of the addressee should not be included – *Monsieur* and NOT *Monsieur Letertre*.

Students could sign the letter either as Mr d'Icq's Administrative Assistant, adding *Pour le Directeur* or *Pour M. D'Icq*, or *M. D'Icq* himself. They should then print his full name and position.

Opening and closing paragraphs: A large number of opening paragraphs were inappropriate or incorrect:

Nous vous accusons réception/Nous accusons la réception

The majority of students used the first annotation literally, including *aujourd'hui même* in their opening paragraph when it was only necessary to state *Nous accusons réception de votre courrier du 10 décembre*.

Some students did not have sufficient knowledge of the *formule de politesse* and tended to copy word by word the closing paragraph of Documents A or C. Since the closing paragraph is an established and unavoidable section of any commercial letter, emphasis should be placed on the accuracy of the *formule de politesse*. Teachers should also ensure that students master a number of them, eg

<i>Nous vous prions d'agréer, Monsieur,</i>	<i>l'expression de nos sentiments</i>	<i>distingué(e)s</i>
<i>Veillez croire, Monsieur, en</i>	<i>l'assurance de nos sentiments</i>	<i>respectueux/ses</i>
	<i>nos salutations</i>	<i>dévoué(e)s</i>

The *formule de politesse* should generally be introduced by expressions such as
En renouvelant nos regrets pour ce retard de livraison ...
En espérant que vous ne nous tiendrez pas trop rigueur de ce délai ...

Content: The content of the letter was judged according to how well students incorporated the points required by Hilaire d'Icq's annotations. **All** the handwritten annotations had to be addressed accurately and precisely. The points had to be expanded and reformulated. In a significant number of scripts, the handwritten annotations were very often reproduced without any manipulation by the students, for example: *C'est impossible à respecter pour toute la commande* or *Excuses mais les T-shirts sont manquants*. *Manquants* attracted anglicisms such as *mais nous manquons les T-shirts*.

Students need to be careful to use the appropriate commercial REGISTER. A large number of candidates mixed the use of *Je* and *Nous* in the letter, eg *Nous accusons réception...* and *Nous vous prions d'agréer, Monsieur, l'expression de mes sentiments distingués*. Word choice and sentence construction are important contributors to register. Familiar wording such as the following are inappropriate:

Le remise supplémentaire, c'est 200 francs.

Pour m'excuser, je voudrais vous donner une remise supplémentaire de 200F.

Il faut que vous nous pardonniez mais nous n'avons plus de T-shirts.

Complete sentences should be formed and students should be careful, for instance, not to omit the verb or leave it in the infinitive.

Variety: The last criterion assessed the variety of vocabulary and grammatical structures used. Examples of good performance on this criterion may include:

Cependant nous sommes au regret de vous informer que nous ne pouvons pas respecter une livraison sous huitaine.

Nous vous exprimons nos vifs regrets pour ce retard... A cause de la grève récente des ouvriers, les T-shirts que vous avez commandés sont momentanément en rupture de stock.

Néanmoins nous pouvons vous livrer le reste de la commande immédiatement. Nous pouvons également vous accorder une remise supplémentaire de 200F.

2 UNIT (GENERAL): Section III – OPTIONS

FILM OPTION

General Comments

If a question contains more than one element, then students should make sure to address these individually. In the language questions, students should ensure that they spell out if language carries any specific connotation, eg derogatory or negative. A mere translation might not show the markers that the student has understood the full meaning of the quotation.

In technique, the students should take care to read carefully the extract quoted. In this year's examination, the zoom, soundtrack and voice-off in Still 6; the pan between Stills 11 and 12 and the soundtrack in these stills; the close-up in Still 13 were all clearly described in the extract that comes with the examination paper. If more than one still is addressed in any question, the students should clearly state which still they are discussing.

A simple, or even elaborate, description of a still without specific mention of a technique is inadequate and very unlikely to score marks.

Marking Criteria

This was marked out of 20 points. Each point was worth one mark. (✓ = one point)

6. (a) *Un parpaillot! C'est dégueulasse. (lines 36–7)*

(i) *What does Boulanger mean by 'parpaillot'?*

It means heretic and it is a derogatory, vulgar or slang term for a Protestant.

(ii) *What is the significance of Julien's response?*

He is very nosy, wants to know more.

He is being provocative.

He is challenging Bonnet.

He doesn't believe Bonnet, he is cynical.

(iii) *Discuss how Bonnet's true identity is hinted at in the film. Refer specifically to TWO other scenes in the extract quoted (pages 8–10) and to ONE other scene elsewhere in the film.*

Three scenes quoted:

- Julien wakes up to find Bonnet praying in dormitory at night.
- When the milice come Bonnet is quickly taken away by Père Michel.
- In the bath scene, Bonnet is given a bathtub 'au fond'.

Other possible scenes:

(Any scene AFTER Julien's discovery of Bonnet's real name, when he goes through his locker, was not included.)

- In the cellar, during the air-raid, Bonnet doesn't pray.
- The letter from Bonnet's mother has very 'suspicious' content.

- The ‘suspicious’ phonecall in Père Jean’s office and Père Jean’s insistence that Julien look after Bonnet.
- Bonnet reveals that his father is an accountant.
- Bonnet does not eat the pork with lentils.
- A good general discussion of how Bonnet looks different, stands out early in the film.

(b) Père Michel. Mon Dieu! (line 89)

C’est malin (line 94)

Comment on Père Michel’s reaction in these two lines.

At first he is very worried that Julien has drowned.

Then he is cross, but relieved that he was ‘tricked’.

7. (a) Un milicien. Perquisition (line 165)

(i) Who are the ‘miliciens’?

They are the French police or people working for the Germans.

(ii) Discuss how Père Jean and Père Michel react to their arrival.

Père Jean shows strength and stands up to the milice, perhaps because he’s stalling for time.

Père Michel is his usual motherly and protective self.

A general description of the fathers’ actions, not treated separately, scored two points if accompanied by an analysis of these actions.

(b) Dis-donc, ta confiote, elle a fait un malheur... (lines 195–214)

(i) Describe the relationship between Julien and Joseph.

Their relationship was primarily based on black-marketeering.

An analysis of their relationship. The students could argue either that they were not really friends or that there were, in fact, some elements of friendship between the two characters.

(ii) Explain Joseph’s reference to ‘réfractaires’.

Those refusing to do their compulsory labour in Germany. (It has nothing to do with being Jewish.)

8. (a) What techniques are used to portray Julien’s thoughts in the scenes represented in the stills and comment on the effect in each case.

(i) Still 6?

The soundtrack: we hear the music of the piano and the voice-off of Mlle Davenne.

Shot composition: Julien is in the centre of the frame, with only his head showing, reflected in the water.

Type of shot: medium close-up of Julien’s pensive face.

Camera movement: there is a slow zoom-in to Julien’s thoughtful face.

The thoughts are those of sadness, rejection, jealousy (or even lust).

(ii) *Stills 11, 12 and 13?*

Soundtrack: murmur of prayer, very little other noise except for some beds 'creaking'.

Lighting: candles which make us focus on Bonnet's and/or give him a holy/pure appearance.

Camera movement: the camera pans up to reveal Bonnet's face (there is NO cut between stills 11/12!)

Type of shot: 13 is a close-up of Julien.

The thoughts are those of curiosity, surprise, 'sneaky' observance, processing of what he's witnessing or slow revelation.

(iii) *Stills 20 and 21?*

Shot composition: Julien is focusing on the doors and those disappearing through them. The contrast between 20–21, whereby the others have disappeared and Julien is left alone in the shot.

The thoughts are his curiosity, or perhaps a premonition of Bonnet's ultimate departure.

A good description of TWO techniques.

OR an insightful discussion of the difference in shot composition between the two stills.

OR a description and analysis of a technique and its effect.

Any of the above scored a ✓.

(b) *Comment on the significance of the shot composition in still 10.*

Shot composition:

- In the foreground on the left is the young Jewish man, identified by his very clearly visible yellow star. He is very prominent because he dominates the shot and seems very large.
- Babinot and Boulanger are to the right of the shot and are obviously shocked at the Jewish man's boldness.
- Between these characters there is a sign visible near the door which says, NO JEWS ALLOWED.

Significance:

The irony of the situation whereby the boys are shocked at seeing a Jewish man leaving the bath, which is not allowed, but they are unaware that Bonnet who is living among them, is Jewish, and has also just been to the baths.

OR

As a social comment, showing that the Jewish man is not obeying the law and does not seem to be overly worried about it. This might be a comment on the attitude of the community in general to these racist laws.

OR

Boulanger and Babinot's comments reflect both the attitude of their parents and the French population in general of that time.

2 UNIT GENERAL LITERATURE OPTION

General Comments

See 2/3 Unit on page 23, for General Comments.

2 UNIT GENERAL SONG OPTION

For comments related to the general performance of students in the 1997 HSC French Song Option, whether in 2/3 Unit Related or 2 Unit General, please see under General Comments in the 2/3 Unit section of this report.

Marking Criteria OSCAR (marked out of 15 points for 10 marks)

Question 16. *How do the details of Oscar's homeland contribute to the mood of the song?*

Students were expected to give:

- ✓ details and establish negative mood with supporting examples
- ✓✓ well-developed response, ideas/interpretation

Details: grey, rainy region

habite la pluie/quand y' a du soleil/y va pleuvoir,/y va faire gris/jusqu'au bout des nuages

Mood: gloomy, pessimistic, resigned to their fate, stoical, depressed, bleak, dull, monotonous, dreary, harsh, bitter, negative, sombre.

Details: ... *mauvais présage*

Mood: humorous, gruff, ironic, self-mocking.

Details: mining area

la mine/au charbon

Mood: harsh environment = hard-working, tough, resilient, enduring. working-class = admiration, respect, reverence; nostalgia?

Details: brief schooling

connu l'école que...

Mood: deprived environment, no other ambitions, traditional lifestyle, inevitable path through life, tedium.

Comment: Most students were able to connect grey, rainy weather to a depressing, dull mood, but did not go beyond this basic answer and so were unable to gain full marks. Some weaker students thought that the mood was sad because Oscar died. Better students were able to connect the idea of the harsh environment to the stoical outlook of the *chitimi*.

Question 17.

- (a) *L'avait fait 36 le Front Populaire*
Pi deux ou trois guerres pi mai 68 (lines 13–14)
 Explain TWO of the references in these lines.

- ✓ EITHER 1 reference adequately explained/2 references poorly explained/general statement demonstrating awareness of political stance.
- ✓✓ 2 basic but adequate explanations.
- ✓✓✓ 2 references excellently explained, ideas well developed, links well established with Oscar.

L'avait fait 36 = he was involved in Spanish Civil War/believed in (communist) freedom of people vs Fascist totalitarianism.

le Front Populaire = Socialist coalition government in France which strongly influenced development of social structures, eg paid holidays, social security. Was a major gain for French working class, and seen as a great victory.

pi deux ou trois guerres = Spanish Civil War/World War II/War of Algerian Independence/Indo-Chinese, Vietnamese wars of French colonialism.

pi mai 68 = a violent student uprising against repressive and excessive regulations which led to a general revolt of French workers and total disruption of French political, economic and social life. A turning-point in modern French and European, social and political history.

Oscar was a typical patriotic, working-class Frenchman, ready or conscripted to fight for country and/or beliefs in freedom. Oscar would side with students and workers against any hint of governmental repression or elitism.

Comment: Surprisingly, many students had no idea of the significance of these references. Some thought that they all referred to war, others that the *Front Populaire* was yet another demonstration. Better students gave a good explanation of the references, and were able to relate them to Oscar's life.

- (b) *L'a quitté Paname et la rue d'Charonne*
Pour une p'tite baraque avec un bout d'jardin (lines 35–6)
 Comment on the contrast established in these lines.

- ✓ paraphrase alone.
- ✓✓ identification of *negative* contrast.
- ✓✓✓ development of background and significance for Oscar, links made with his life, of negative contrast, recognition of Renaud's bitter tone, etc.

- *Paris* and *Rue de Charonne* (where violent left-wing demonstrations took place) – to a country shack with patch of garden.
- Intimacy, sense of belonging (slang, name-dropping) – anonymity, geographical obscurity.
- Big, capital-city life, sociability – loneliness, isolation, others' indifference.
- Hustle and bustle, dramatic events – nothing happens, homeland not welcoming.
- Centre of action, violent social conflict – forgotten, overlooked, banished, unrewarded for tough life.
- Making history, focus of attention – unimportant, insignificant, no longer useful.
- National/international scale – narrow, individual experience, no gratitude shown.
- Grand, glorious political struggles – pathetic, primeval role of man struggling to survive against Nature.

- Material sufficiency, wage-earning – poverty, stretching pension with self-sufficiency garden.
- City-dwellers’ fantasy: retirement to countryside – disillusionment and difficulties in country life.
- Renaud’s critical tone: Oscar useful when working – exploited, then cast out to retirement.

Comment: Most students could point out the negative contrast between living in Paris and living in the countryside. However, some had difficulty with Paname, and thought that Rue de Charonne was actually Oscar’s address. Better students were able to explain the negative contrast, and expand upon how Oscar had been obliged to leave behind his friends, the places where he was happy and had had a purpose, to go to a little shack in the bleak and lonely North of France. Some even pointed out Renaud’s criticism of society’s unjust treatment of Oscar, after his hard working life. Unfortunately, some students did not understand the contrast and thought that retirement to the peaceful countryside with a garden was an idyllic alternative to the hustle and bustle of life in the big city.

Question 18.

(a) *Comment on the use of colloquial language in this song.*

- ✓ 1 example/effect, poorly explained.
- ✓✓ good comment, 1 or more examples/effects, well explained.

Level:

Slang, colloquial, working-class, vulgar, conversational, casual anecdotal, unsophisticated.

Comment:

- identifies with working class, authenticity
- establishes further intimacy with grandfather
- political stance: siding with working-class against bourgeoisie
- deliberate social divisiveness, emphasises social divisions between rich/poor; educated/uneducated; bosses/workers; snobs/realists; etc.

Comment: Most students related the use of colloquialism to the working-class flavour of the song, but some did not really understand the difference between working and middle class, and even used both terms to refer to Oscar. Better students were able to see that Renaud used the language to show sympathy for Oscar and to take a political stance against the middle-class.

(b) Refer to TWO examples of colloquial language, re-write them in standard French, and give the meaning in English.

- ✓ 1 slang quote plus standard French equivalent but no English;
OR 1 quote plus English but no standard French equivalent.
- ✓✓ 1 slang quote plus standard French equivalent plus English
OR 2 slang quotes plus 2 standard French equivalents but no English
OR 2 slang quotes plus English but no standard French equivalents
OR 2 slang quotes plus muddle of standard French equivalents and/or English.
- ✓✓✓ 2 slang quotes plus 2 standard French equivalents plus English.

Comment: Surprisingly, some students had difficulty finding acceptable examples of colloquial language, and confined themselves to citing abbreviations. Others had some problem with rewriting examples in standard French (although minor mistakes in this area were allowed).

Question 19. *Comment on the atmosphere created in this song. How is it conveyed musically?*

Refer to TWO of the following: voice, rhythm, or instrumentation

- ✓ Voice linked to atmosphere
- ✓ rhythm linked to atmosphere
- ✓ instrumentation linked to atmosphere
- ✓ recognition that there is a *contrast* between voice's lyrics and instrumentation.

Atmosphere: • personal nostalgia, admiration, celebration of Oscar's life, affectionate salute, account of childhood happiness.

Voice: • limited register – though laughter behind voice for funny, affectionate moments.

Instrumentation: • colourful, rich (for Renaud!) guitars, like banjos; country-style, suitable to story-telling; happy musical interlude; accordion, drums, *biguine*-style.

Rhythm: • elaborate: cheerful dance rhythm, syncopation.

Atmosphere: • political bitterness, resentment, blame, condemnation, social criticism.

Voice: • very limited register, forceful, harsh, dominates music to narrate message; unflinching attack.

Instrumentation: • some complexity: paradoxically happy, guitar/banjo/accordion; but driving drums.

Rhythm: • strong, forceful, relentless beat beneath paradoxically cheerful dance style syncopation.

Atmosphere: • personal and political gloom, despondency, despair, depression, pessimism, stoicism.

Voice: • narrates message in forceful, monotonous style.

Instrumentation: • paradoxically rich – contrasts with gloom.

Rhythm: • paradoxically cheerful dance rhythm; but relentless, pounding beat reflects constancy, monotony plus depression of 'wasted' life.

Comment: Most students showed how the depressing atmosphere was conveyed in the voice or the rhythm, although too many failed to link it to the musical elements at all. Many, however, did not comment on the fact that the instrumentation contrasted with the atmosphere, being paradoxically happy and reminiscent of Oscar's youth. Students need to listen to the songs at every opportunity: the music must be very familiar to them, and they should readily be able to adapt their knowledge of it to the needs of the question. They should also avoid talking about the 'music' at all: such a general term is meaningless in the context of this question, where they are specifically instructed to address the music's component parts, ie voice, rhythm, etc.

Marking Criteria IL CHANGEAIT LA VIE

(marked out of 15 points for 10 marks)

Question 20. *Comment on the significance of the song's title*

- 0 story-telling, pure translation
- ✓ 1 point made, poor general comment, summary comment, superficial perception
- ✓✓ 2 points made, with appropriate comment

To obtain 2 points, students should have included analysis, example(s) of theme, language/significance related to entire song.

- Impersonal – *Il* : Who? Generates curiosity, suspense.
- *Il* represents Everyman.
- Incontrovertible affirmation, no doubt is entertained.
- Whose *vie*? Everyone's: elegiac, legendary quality.
- *changeait* : repetitive, customary, habitual (imperfect tense).
- *changeait* : not clear at first whether for better or worse, suspense.
- Implication that to change life is legitimate, is sum of human ambition, we could not or should not ask for more.
- Title is both a summary of the theme, and mini-refrain.

Comment: Many students did not understand 'significance' and concentrated on story-telling only. Recognition of the significance of certain words such as *il* and *la vie*, and the tense of *il changeait*, was essential. Students were expected to make the connection between the title and the theme to obtain full marks.

Question 21. *Comment on the attitude of the professeur in lines 10–13.*

*c'était un professeur, un simple professeur
qui pensait que savoir était un grand trésor
que tous les moins que rien n'avaient pour s'en sortir
que l'école et le droit qu'à chacun de s'instruire*

- 0 pure translation, no summary of attitude or comment.
- ✓ weak response: only recognition of positive attitude towards his job/value of acquiring knowledge.
- ✓✓ good response: through education, people can better themselves.

Attitude: belief that knowledge, education is precious; through instruction, anyone can better himself or herself. It is their right, their own personal responsibility, to educate themselves.

Comment: Despite his simplicity, is totally dedicated to instilling hope and confidence in even the lowliest in society; through school and their own commitment to educate themselves, they can escape their humble origins to rise in society.

Comment: Students often equated belief to attitude, and too many found themselves unable to rise above the text (which they wasted time to translate or paraphrase) to give an interpretation of the lines. They depended more on the terminology of the translation to answer the question for them.

Question 22.

(a) *Identify and explain the choice of THREE of the adjectives in lines 19–21.*

- ✓ weak explanation, adjectives lumped together with generally negative implication.
- ✓✓ 2 adjectives adequately explained/correct translation of 3 plus global comment.
- ✓✓✓ 3 good explanations.

p'tit/tout p'tit (small): insignificant, contemptible, unremarkable, worthless. Reinforces his negligible physical and moral stature in eyes of others, ie society.

malhabile (clumsy): awkward, foolish, accident-prone, inept. He's contemptible, a laughing-stock, unworthy of consideration or respect by others.

rêveur (dreamy): pejorative use, emphasises his 'otherness', outsider status, ineptitude, impracticality, lack of ambition and focus, difference from the norm. (Difference is seen as inferiority and is suspicious.) It is acknowledged that he has access to a world which is removed from daily grind but this is seen as a failing, not a strength.

un peu loupé (a bit of a failure): a loser, loopy, wacky, off-beat, abnormal, unconventional. To be different like him, is to be inferior, to fail in the eyes of society.

inutile (useless): makes no obvious contribution to society, lacks self-esteem, has poor self-image, is a non-achiever.

banni (banished): ostracised, isolated (really, or just his impression?). Rejected by others, socially alienated as outsider, non-achiever, useless person.

Comment: Students were expected to select 3 adjectives, to explain them and then to justify their choice. Those answers which addressed the 3 adjectives separately were invariably more competently handled than those who lumped them together. Even though all the adjectives had features in common, it should have been anticipated that individual treatment of the words would produce richer answers.

Question 23. *What is the mood created in this song? How is it conveyed musically? Refer to voice, instrumentation and ONE other effect.*

Out of a possible 5 marks

- ✓ positive mood, plus
- ✓ negative mood (somewhere!), plus
- ✓ voice (referring to either OR both moods), plus
- ✓ instrumentation (referring to either OR both moods), plus
- ✓ other effect (referring to either OR both moods).

Mood:

- Positive: first 2 pairs of stanzas – hope, confidence, spirit-raising.
- Negative: last pair of stanzas – sad, depressing, self-pitying.

Voice:

- Light, happy, describing positively 2 craftsmen who believe in the value of what they do, so bring hope and happiness to lives of others.
- Becomes quieter, more reflective; then becomes desperate, anguished, despairing.

Instrumentation:

- Synthesiser, drums, guitars, make audience want to clap or dance.
- Becomes less forceful, more muted just before last pair of stanzas. Shuffle drumming; saxophone solo emphasises sadness; harsh drum beats evoke sense of desperation. Increasing volume and insistency.

Saxophone:

- Solo: Reinforces sad mood, especially for *il pleurait*.

Rhythm:

- Forceful, regular throughout, reminiscent of children's song, singer reflecting on childhood experiences, skipping.
- Stays regular throughout.

Melody: • Major key evokes happiness, reminiscent of children's song.

Musical interlude: • Between stanzas 2 and 3, almost identical to Introduction, but half as long.
• Recurs after Stanza 4, but with contrasting section in different key, prepares us for different mood and type of character in stanza 5 and 6. Just when we'd expect singer to begin stanza 5, there is a series of repeated bars, creating a certain tension and reinforcing change of mood.

Intensity: • Increases at end to signal desperation and anguish.

Repetition: • 3 pairs of stanzas, first 2 similar, positive.
• 3rd stanza is negative and sad, last line insistently repeated 5 times.

Comment: Many students did not see or establish that there was a contrast between the mood in the first verses and in the last verses (perhaps interpreting 'mood' as singular rather than as a collective noun). When stating the positive aspect of the mood, students must show how this is reflected in the voice, instrumentation, and in one other effect. Poor examination technique resulted in many students expanding fully and expertly on the musical elements, but failing to win any points because they were not answering the question. Similarly, when writing about a change of mood, they need to relate it to the corresponding changes in voice, instrumentation and effect. If they could be persuaded simply to answer the question posed, and not the question they wish had been posed, they would perform much better!

Students still have the bad habit of writing about the 'music'. They need to be precise about which aspect they are addressing. Unspecified references to the music in general cannot be credited in the music question.

Question 24. *What is Renaud's attitude to working life in Stanza 1 of Oscar?
Compare and contrast this attitude with Goldman's point of view in refrain 1
(lines 5–9) of Il changeait la vie.*

- ✓ Renaud's negative attitude, plus appropriate reference/quote/paraphrase from *Oscar*.
- ✓ Goldman's positive attitude, plus appropriate reference/quote/paraphrase from *Il changeait la vie*.
- ✓ recognition of Renaud's change of attitude in adulthood.

Comparison: Renaud generally negative towards work;
Goldman generally positive towards work;

but Renaud is ambivalent:

- positive attitude seen as naïveté, childishness;
- negative attitude is adult, disingenuous view.

whereas Goldman is consistent – but has superficial, idealised, clichéd attitude.

Renaud's attitudes to working life:

Positive: *j'pensais que le turbin était un bienfait* (seen as innocent, naive, childish view of work, something you grow out of)

pour goûter d'usine – ironic – (implication that it is good, pleasurable experience)

Negative: *la mine lui a fait la peau* (work is arduous, life-threatening and brings no rewards)

Faudrait dire que j'étais jeune, je savais pas encore (emphatic denunciation of his naïveté in seeing anything honourable in work).

Goldman's attitudes to working life:

Positive view of work; he put time, talent and love into his shoemaking. Because he believed in and valued what he did, he enhanced the lives of others, ie a job well and happily done enriches life for everybody.

Comment: Students repeatedly misinterpreted Renaud's view of working life, overlooking his change of attitude in adulthood and assuming his viewpoint to be consistently the same as Oscar's. Often, a statement of his and/or Goldman's attitude was forgotten altogether. Similarly, frequently no quotation or reference to the relevant lines of the texts was given to support the students' arguments.

FRENCH FOR COMMERCIAL PURPOSES OPTION

2 UNIT GENERAL (Questions 25–27)

General Comments

This year the first two questions were identical for both 2/3 Unit and 2UG students. In general, the questions were not as well handled by many of the 2UG students. Points have been allocated differently and some marking criteria changed to take this into account.

Marking Criteria and Comments

Question 25 was marked out of 10 point for 6 marks.

Question 26 was marked out of 10 points for 7 marks.

Question 27 was marked out of 8 points for 7 marks.

Question 25 (10 points for 6 marks)

The comments for Question 23 of the 2/3 Unit French (Common) for Commercial Purposes are valid for 2UG also.

BON DE LIVRAISON

- **1 point** for

DATE: Any date from 30.10.97 (the letter could have been faxed) to 29.11.97.

- **1 point** for

No COMPTE:
STP/01410/01410

- **1 point** for

ADRESSE DE FACTURATION:
Société Terre Propre, 23 rue Jean Jaurès, 4000 Nantes.

- **1 point** for

À L'ATTENTION DE:
M. Letertre or Mme Blannec or Mme Blannec pour le directeur or Monsieur le directeur.

- **1 point** for
MODE DE LIVRAISON:
par paquet recommandé or *par la poste* (or abbreviations)

Comment: This required simple transference of information from Document A, but a surprisingly large number of students left it blank or answered incorrectly.

- **1 point** for
INSTRUCTIONS PARTICULIÈRES:
Any one or more of the following:
avant fin novembre
au directeur (à M. Letertre) lui-même (anything which rendered the idea of ‘en mains propres’)
au premier étage du bâtiment principal
(Clear abbreviations accepted for any of the above.)

- **1 point** for all elements from CODE ARTICLE to MONTANT correctly transferred from Document A.

ARTICLE/Réf., QUANTITÉ/Quantité, DÉSIGNATIONS PRODUITS/Articles, PRIX UNIT. T.T.C./Prix unitaires, MONTANT/Prix total.

- **1 point** for
MONTANT DE LA COMMANDE: 6.000 francs
REMISE: 500 francs
TOTAL À PAYER: 15.500 francs

- **1 point** for the correct information in
CONDITIONS DE PAIEMENT:
à réception/à réception de la commande/à la livraison

- **1 point** for the correct information in
MODE DE RÈGLEMENT:
par chèque/chèque

Question 26 (10 points for 7 marks)

See 2/3 Unit (Common), Question 23 for additional comments.

(a) Explain the following inclusions.

(i) Lettre recommandée AR

- **1 point** for both
registered or *certified letter*
AND

explanation of ‘AR’ – *acknowledgment of receipt of receipt, receiver must sign to acknowledge having received the letter* (or something similar).

(ii) Objet: annulation de commande

- **1 point** for
purpose, subject, contents, it’s about (or similar but **not** ‘they want, wish...)
- **1 point** for
cancellation of the order

NB: Students should read through the whole Commercial option section – and here, the whole letter – before they answer any of the questions. Over the years it has become practice to link some or all of the documents and questions within the option to one another, as was the case this year. Reading through the lot will give the students a better global understanding of what issues and commercial French document types they will be addressing in Section 3.

(iii) P.J.

- **1 point** for the idea that something is *enclosed, attached, included*

(b) Who has sent this document? Give details.

- **2 points** for THREE elements, 1 point for TWO elements, 0 points for one element.

M. Leterte

*Manager/Managing Director
of Société Terre Propre.*

Comment: Students must know the equivalent terms in English for positions held in French companies – *directeur* is not the same as a ‘director’ in English but was accepted for 2 Unit General only.

(c) Why has this letter been written?

- **1 point** for *order not delivered/still waiting for order of 30 October/order delayed*
- **1 point** for one of the following ideas: *M. Leterte unhappy, annoyed, complaining/order requested (needed) as Christmas gifts/order requested to be delivered before the 30th of November/M. Leterte rang twice*

(d) What request is made in the letter?

- **1 point** for *if not delivered within/under/before a week/8 days (before Nov 18) – in a week/8 days was accepted for 2UG only.*
- **1 point** for *or order will be cancelled*

Question 27 (8 points for 7 marks)

Marking Criteria

- **1 point** for both addresses correctly placed.
- **1 point** for correct indication of purpose of the letter.
OBJET: *annulation de commande/envoi partiel de commande* (or other)
- **1 point** for *À l’attention de Monsieur Letertre*
- **1 point** for correct date (place optional).
(Aubigny), le 11 décembre 1997

- **1 point** for correct acknowledgment of letter.
Nous vous accusons etc
- **1 point** for correct date.
30 octobre
- **1 point** for correct closure with *monsieur/messieurs* matching terms of address from above.
- **1 point** for appropriate signing off as per instructions at the top of page 23.

1997 FRENCH 2 UNIT GENERAL

Note: 'Section III – Options' follows directly after the 2/3 Unit (Common) Options

LISTENING SKILLS

General Comments

The majority of students are to be congratulated on how well they were able to handle this examination. This was the second year of the 2 Unit General Listening examination and it had a wide range of topics and depth of vocabulary. Quite a number of students gained close to full marks and it is to their credit that they could demonstrate such a depth of knowledge and understanding in French. Unfortunately some students demonstrated an understanding of the general gist of each item but failed to give sufficiently detailed answers.

Students who gained good marks did the following:

- adhered to the text and did not embellish
- made full use of the candidate's notes column
- gave detailed complete answers
- avoided repeating the question in the answer
- did not give contradictory answers
- did not write any part of their answers in French
- wrote coherent and unambiguous answers
- were able to transcribe numbers and letters correctly
- demonstrated a cultural awareness of things French, eg *Château de Versailles* and *cidre breton*.

Marks allocated and comments

The 2 Unit General Listening examination was marked out of a total of 40 points for 30 marks.

Item 1

- (a) ✓ – *literature*
- (b) ✓ – *Employers prefer students who study literature because they have original ideas.*

Comment: Students needed to adhere closely to the text in order to gain full credit. Students who said *it's an original decision* or *it showed originality* did not gain the point.

Item 2

- (a) ✓ – *to go for a bike ride in the country.*

Comment: Many students misunderstood *promenade en vélo* and said they were going to ride their bike to the country and then go for a walk. Surprisingly *à la campagne* proved troublesome for many students.

- (b) ✓✓ – an idea of a prediction of bad weather and then to be specific, for example, *rain and clouds in the afternoon*.

Comment: Some students mixed up *météo* with *métro* and many missed out on the idea of prediction. Students must be very precise in their answers.

- (c) ✓ – *go in the car*.

Item 3

- ✓ – for *green* and *camera*, ✓ for 522FRA75, ✓ for *around midnight*.

Comment: The majority of students did not write down the correct number plate. *Appareil de photo* was often misinterpreted as a photograph.

Item 4

- (a) ✓ – *she broke/chipped a tooth falling from her bike*, or an idea of a bike accident.

Comment: Many students did not recognise *en tombant* and merely focused on *vélo* as riding a bike.

- (b) ✓✓ – *the tooth is at the front, she is frightened that people will make fun of her, tease her etc.*

Comment: This item proved quite challenging for many students. Many did not hear *dent de devant* nor did they understand *se moquer d'elle*.

Item 5

- (a) ✓ – *rabbit* qualified by any two adjectives, ie *small, white, cute/adorable*. Some students did not give the adjectives, thus missed out on the mark.

Comment: This question illustrates the need to provide a detailed answer, both in part (a) and part (b).

- (b) ✓✓ – *the cage has to be cleaned daily, the rabbit ate all the leaves of her plants*.

Comment: Some students made up problems that are associated with pets in a flat. Many students understood the reference to eating plants but did not mention the leaves. The vocabulary item *les feuilles* was often ignored and many students misinterpreted *tous les jours*.

Item 6

- ✓ – C

Item 7

- ✓✓ – *When he was young he always used to go to the seaside. At the age of 10 he found himself in difficulties.*

Comment: This was a discriminating item for many reasons. A number of students did not understand the number 10 and often gave it as 12. Some students made up stories about being dragged under big waves but paid little attention to what the text actually said.

Item 8

- (a) ✓✓ – *It is good because the tour guide explains the history of the castle in your own language.*

Comment: These ticks were tied, so it was a full and detailed answer or nothing. Many students had no idea about the *Château de Versailles* often saying it was the Versace castle! In your own language was a concept that many students did not grasp.

- (b) ✓ – *He decides to go by himself because he already has a book about the castle.*

Comment: Many students found it difficult to understand the different tenses that were being used throughout the examinations. In this item some students thought that he was going to buy a book and thus did not need the guided tour and so failed to gain the mark. Many also misinterpreted *tout seul* as lonely.

Item 9

- ✓ – C

Item 10

- (a) ✓ – *dogs and birds.*

Comment: Birds was commonly misunderstood. Several students wrote cats.

- (b) ✓ – *It reduces stress and is good for your heart.*

Comment: A number of students confused *cœur* with *corps* or simply ignored it altogether.

Item 11

- (a) ✓ – *Pierre's new jeans.*

Comment: Only the better students understood *tout neuf* as being new or brand new. Some students thought it was a brand name. This adjective proved a discriminator in this item.

- (b) ✓ – *The jeans were too long so Nathalie shortened them.*

Comment: This was another example where students had to give full answers in order to be given credit.

Item 12

- ✓ –D

Item 13

- ✓ – *dancing in ice*, ✓ *Germany*, ✓ 9, 8, 11.

Comment: This item, though it only demanded simple answers proved a problem for a number of students. Many found it difficult to sift through the information, and for example wrote that Paul and Isabelle lived in Québec rather than Germany. Many students seemed not to read the question and gave the last number as 6 rather than 11, even though 6 was already in the answer.

Item 14

- (a) ✓ – *he's got the flu*.
- (b) ✓✓ – Any three of the following details received 2 points. Two details = 1 point. *Stay in bed for 3 days, take some aspirin, drink lots of hot drinks, don't get cold again.*

Item 15

- (a) ✓ – *prehistoric monuments*.

Comment: Some students misheard prehistoric for historic.

- (b) ✓✓ – for any two of the following: *seafood, butter cakes, cider*.

Comment: Surprisingly, butter proved challenging for some students. The majority of students did not include cider in the response. Perhaps the adjective *breton* was the stumbling block.

Item 16

- (a) ✓ – *because she doesn't know how to read or write French very well*.

Item 17

- (a) ✓✓ – **Tied.** *Wash the affected area with soap and water*.

Comment: This proved a difficult item for many students. Vocabulary items such as *au savon, l'endroit de la piqûre* proved a problem.

- (b) ✓ – *needed to give any two symptoms – nausea, abdominal pains, fever*.

2 UNIT GENERAL SPEAKING SKILLS

General Comments

The overall standard of the candidature was satisfactory. Owing to several more challenging items, this test discriminated well. Fluency, intonation, and pronunciation continued to be important discriminators. Further discriminators were specific items of vocabulary and appropriate use of questioning words. Students should endeavour to attempt all elements of the questions.

It is beneficial that candidates remember to avoid:

- *franglais* – le town hall, le package, le parcel, l’hotel des jeunes, le counteur
- anglicisms – l’information, le sujet
- incorrect word order – Question 5 (line 1) – not *la plus proche gare*
- long pauses
- confusion of pronouns *tu* and *vous*

Teachers, please encourage candidates to practise speaking exams in the lead-up to the HSC examination under authentic examination conditions. It is very important that the recording is audible and that the examination is conducted in a quiet environment. Teachers are also reminded that students are to read their own student number on the cassette.

Marking Criteria

The five questions were marked out of five points each to a total of 25 points, re-weighted to 15 marks.

Impression marking is used to assess how effectively the message is communicated. The following was used as a guide:

5 points

As good as can be expected from a non-native speaker. Basically accurate with good flow and natural intonation. Message accurately conveyed.

4 points

Authentic rendering of English cues, possibly with minor imperfections. Good flow and intonation. Minor hesitations which do not impede communication.

3 points

Some hesitancy, some inaccuracy, but communication is generally clear.

2 points

Disrupted flow, many errors, communication hindered as a result.

1 point

Major inaccuracies, not all parts of the question attempted, minimal communication only.

0 points

Does not attempt a reasonable proportion of the item, fails to communicate. Non attempt.

Question by Question Analysis

Question 1

Line 1 – instead of *le matin* for in the morning, *dans le matin* was often used

- Line 2 – *walks* was confused with *marcher* and *promener*
Line 3 – *when it rains* – only the better students knew *quand il pleut*
many students used *attraper* for *catch the bus*
Line 4 – agreement of nouns and adjectives was done poorly
problem with possessive adjective *ta*
sujet was used incorrectly

Question 2

- Line 1 – students did not know how to say *New Caledonia*
en was often omitted
Line 2 – *comme (un) paquet/colis* – students did not omit the indefinite article
parcel was not translated well
has not arrived yet was handled poorly
word order for use of *dernier* was not known
Line 4 – *counter* was not known – *le counteur* and *la table* were incorrectly substituted

Question 3

- Line 1 – *information* was not translated well – those students who did use *renseignements*
did not pronounce it well
preposition *sur* was omitted
in the south of France often rendered incorrectly as *au sud de France*
pronunciation of *ville*
Line 3 – most students knew *auberge de jeunesse*
Line 4 – agreement between *famille* and *française* was often neglected

Question 4

- Line 1 – almost no students answered *quelque chose d'important à te dire*
Line 3 – students did not seem to know that *déjeuner* is the verb which is used to say *have lunch*
Line 4 – *deux* and *dix* were given for *twelve*
in front of the town hall caused difficulties
neither *on se retrouve* nor *se rencontrer* was well done

Question 5

- Line 1 – word order caused difficulties
la plus proche was not often used
often *la gare* was replaced by *la guerre*
poor pronunciation of *ville*
Line 2 – *Versaille* pronounced as *vaiselle* or *versay*
Line 3 – *ça prend combien de temps pour y aller* was handled poorly

Sample Answers – Question 2

Excellent response:

- *Combien ça coûte pour envoyer une lettre en Nouvelle Calédonie?*

- *Est-ce qu'il faudra envoyer un disque comme colis?*
- *Mon dernier colis adressé à mes parents n'est pas encore arrivé.*
- *Il faut aller à quel quichet?*

Comment: Excellent pronunciation, fluency, structure and vocals accurate with no hesitations.

Above average response:

- *Combien ça coûte pour envoyer une lettre à Nouvelle Calédonie?*
- *Est-ce que je dois envoyer un disque compact comme un colis?*
- *Mes derniers paquets à mes parents il n'arrive pas déjà.*
- *Je dois aller à quelle caisse?*

Comment: Some hesitancy, some errors in both vocabulary and structures, some inaccurate pronunciation.

Below average response:

- *Pour envoyer une lettre à New Caledonia c'est combien?*
- *Est-ce que je peux envoyer un CD comme cadeau.*
- *Le dernier cadeau pour mon parents n'ont encore arrivère.*
- *A quel counter est-ce que je allais?*

Comment: Poor pronunciation, little fluency, incomplete phrases/sentences, franglais, many errors.

Sample Answers – Question 4

Excellent response:

- *Salut Sophie! Ça va? Dis, j'ai quelque chose d'important à te dire.*
- *Qu'est-ce que tu vas faire ce weekend.*
- *Si tu veux, on pourrait déjeuner ensemble.*
- *Alors, on se retrouve à douze heures et demie devant la mairie. D'accord?*

Comment: Excellent pronunciation and fluency; structure and vocabulary accurate with no hesitation.

Above average response

- *J'ai quelque chose très importante à te dire.*
- *As-tu des plans pour ce weekend, qu'est-ce que tu fais?*
- *Tu veux manger avec moi à midi, peut-être prendre quelque chose.*
- *Alors, on fait un rendez-vous à midi trente devant l'hôtel de ville.*

Comment: Some errors, pronunciation fairly accurate. Some structural and vocabulary errors. Some hesitancy.

Below average response

- *J'ai quelque chose importante pour vous dites (pause).*
- *Qu'a-t-il a faire cette weekend (pause).*
- *Tu aller avec moi pour mange?*
- *Je suis entend pour loi prachainde town hall douze heures trente.*

Comment: Long pauses, many basic errors, franglais, incomplete sentences.

2 UNIT GENERAL: SECTION I – READING SKILLS

General Comments

The following points are emphasised to students for future 2UG reading comprehension papers. Questions often require more than a literal translation of text or the student's translating isolated parts of the French passage. Students should be able to convey a clear idea of their understanding of global concepts, as well as details. So students are advised to phrase their answers clearly and check to verify that there are no ambiguities. Markers often suspect that the students have understood the concept, but the expression of the answer is so unclear that full marks cannot be awarded.

- Read the title, subheadings and questions in English first for clues as to the overall meaning of the passage.
- Read the entire passage and try to obtain a global understanding of what is being discussed before attempting the questions.
- Be aware that questions may not necessarily follow in chronological order and that some questions may require information from different parts of the passage. For example, the first question, (h), required students to recognise that archaeologists could not access new treasures because of lack of funds, drawing information from the two final paragraphs.
- Re-read your answers and check that they do, in fact, answer the question and contain all necessary detail. In Question 2, few students made the point for (a) (ii) that nothing was too much trouble for the grandparents in order to please their grandchildren, and in (b) many students did not include the information that the grandparents were worried by outings they considered late at night (after 10pm).
- Be sure that what you answer is logical and not contradictory, eg many students translated *envahit* as inhibits and yet talked about excessive growth of vegetation. In Question 2 (c), bad feet was not accepted as a translation of *mal aux pieds*.
- Be aware that mistranslating items of vocabulary can cost marks. Common mistakes in the first question resulted from confusing *mur* and *mer*, *sol* and *soleil*, *car* and *auto*. In Question 2, the negative *ne... que* was mistranslated as *ne... pas*, *avant* was often rendered as *after*. Likewise in Question 2, *faire la vaisselle* was rendered as to do the washing and *passer l'aspirateur* was often omitted from answers. *Faux amis* can be misleading – *milliers* is thousands and *cave* is a cellar or basement. In Question 2, *magasins* was often translated as magazines.
- Students should be aware of the use of reflexive verbs, eg *se détruisent*, which change the sense of the verb.

Marking Criteria

Question 1

(a)	Degradation/disintegration of the environment disappearance (as alternative)	1 point
(b)	4 concepts: destruction of – walls OR paintings no protection – either roof or cellar rising damp/mould/mildew rain running down walls 3 of the above were required for three points	3 points
(c)	Excessive vegetation AND the idea of swelling with water OR bursting/cracking/crumbling	2 points
(d)	Does not damage gardens OR ecologically sound AND does not penetrate soil OR breaks down	2 points
(e)	(i) filters for the factory fumes (ii) unleaded petrol (iii) drivers turning off engines when stopped OR coach drivers turning off engines	3 points
(f)	Thousands of tourists from all over the world OR thousands of tourists and Neapolitans AND Neapolitans looking for leisure	2 points
(g)	Houses reserved for scientists OR archaeological reserve	1 point
(h)	Treasures in ground inaccessible/because of lack of funds	2 points
TOTAL		16 points

Question 2

(a)	(i) deprived of their company in the (school) year	1 point
	(ii) EITHER nothing is too much trouble AND food/games, OR free to do what they like except at meal times (dinner or lunch)	3 points
(b)	unwilling to take responsibility/would prefer to consult parents AND if it is going to be late (after 10pm)	3 points

(c)	normal people like everyone/eat, drink, sore feet/ (more) accessible, approachable	3 points
(d)	educational objective for activities OR teacher is always a teacher idea of compulsion OR they cannot do what they want must take notes for homework to be handed in by the end of the trip	3 points
(e)	Good impression and 2 examples OR a good global answer	2 points
(f)	Mum laughing/do not tell Mum or they would have to do the same at home	2 points
(g)	distribution of rooms to suit everyone	1 point
(h) (i)	food to suit everyone	1 point
(ii)	Pizza toppings and argument/special diets/(common kitty) not getting what you want/extra trouble for cooks Any 2 of the above for two points	2 points
TOTAL		21 points

2 UNIT GENERAL: SECTION II – WRITING SKILLS

The three writing questions were quite challenging, requiring students to organise their ideas more carefully and not rely to on slabs of material that had been pre-learned. This was a positive factor in so far as it allowed students who have genuine ability in written French to show their skills appropriately. On the other hand students who relied too heavily on prepared responses were often unable to adapt their knowledge to suit the question.

The Letter

The majority of students attempted the letter. Some students showed a good knowledge of special features of the French education system, although most students really spoke generically about school life which could have applied to any country. For example, they like maths, they hated their French teacher etc.

A number of students wrote simply about *la vie française* with no (or only passing) reference to *la vie scolaire*. A few students were totally confused about where they were and to whom they were writing. They placed themselves in Australia and wrote to a class in France. More careful reading of the question is advisable.

The Dialogue

Misunderstanding the question was also quite common in the dialogue question. Too many students (either unwittingly or knowingly) interpreted *possibilités d'emploi* as ways they could

occupy their time during the holidays (ie their *emploi du temps*). Others neglected that part of the question which stated that *vous avez des idées différentes*. Students need to check they are answering **all** components of the question. Students who sketched out a rough plan of their answer were more likely to cover all components and to develop a more logical response overall.

Students are reminded that they should not attempt the dialogue question if they have not been prepared for this style of question. Dialogue writing involves specific skills and the examination is not the time to practise them for the first time.

Students need more colloquial language which reflects spoken conversation and need to be able to both ask and answer questions for the dialogue to move along logically.

The Postcard

Students often found it difficult to describe what was on the postcard in terms of the town where they lived. Others found it difficult to explain why they had chosen it. It was disappointing to see many students who did not use the question itself to establish the correct spelling of words such as *carte postale*. *Card postal* or other variations were too common given the fact that the correct version was in the question.

General Comments

- Many students wrote too much for their response, keeping in mind that only 80–100 words is the suggested length on the examination paper. While no penalty was imposed for longer answers (up to 400 words at times), students often disadvantaged themselves by writing copious amounts as they invariably made more errors. A succinct answer which met all the criteria of the question was likely to gain more marks over an answer that rambled on, with correspondingly more faults. Quality and not quantity is the essential element of this question.
- Some students continue to translate literally from English, giving very contrived and inaccurate structures. A few key phrases with a ‘French flavour’ are guaranteed to make a greater impression than many sentences with literal translations. A few students even wrote a response in English and then tried to translate it into French.
- Students are reminded that they should not identify themselves or their school in their answer. This was a common occurrence, especially in the letter addressed to their French class in Australia.
- Better candidates could obviously vary their sentence structures, rather than have *subject + verb + object* for every sentence. The ability to use conjunctions such as *néanmoins*, *cependant*, *en plus* etc, is an advantage as it helped guide the marker and reader through the text.
- The majority of students were able to start and conclude their letters appropriately, although it was clear many of these had been prepared for students as whole centres began and finished in the same fashion.
- Good candidates used the subjunctive successfully and could give the correct forms of *manquer*, for example *tu me manques*.

Common Errors with Verbs

- forms of *aller/avoir* confused
- verbs not conjugated at all and left as infinitives
- incorrect present continuous form, eg *je suis aller*
- incorrect auxiliaries for past tense
- *pouvoir/vouloir/faire/prendre* poorly conjugated
- confusion over use of *je sais/je connais*
- *je crois/je pense* often not followed by *que*
- subject + verb agreements regularly overlooked
- *visiter/rendre visite* not used correctly
- prepositions left out after verb, eg *je vais lycée*
- *attendre/chercher* often used with *pour*
- *rester/loger/habiter/passé* used wrongly
- *er/ez/é* endings used interchangeably
- agreement of verb with pronoun object rather than subject, eg *je vous écoutez*
- changes of tenses when not required
- *monter/montrer* confused
- imperatives were weak, eg *écrit-moi*

Other Common Errors

- *tu/vous* forms in same answer, sometimes within the same sentence
- confusion with use of *sujet, matière, métier*
- *sans/sauf* mixed up
- *quoi/qu'est-ce que/quel* poorly handled
- articles often omitted, eg *c'est été, j'aime beaucoup lycée, à maison*
- too many anglicisms, eg *une picture, sur le weekend, excité, class*
- agreement of adjectives was very weak with *nouveau/nouvelle* causing particular problems, especially with position
- days of the week misspelt especially *dimanche, vendredi, mercredi*
- *à/en/dans* used wrongly, eg *en Sydney, dans France*
- dates were faulty, eg *le 14th novembre*
- *n'est-ce pas* often written as *n'est-pas*
- *grosses bises* written as *gros bisses*
- *c'est ça va* for it's OK
- *hier semaine* for last week
- *je suis bien* for I'm well
- *tout le monde sont/la famille sont* – instead of singular forms
- *cher ma famille* and many other wrong forms with *cher*
- *le temps fait beau/il est beau* were very common
- *parce que/pourquoi* confused and misspelt
- *cours/courses* confused
- *le travail/travailler* confused
- *beaucoup des* for *beaucoup de*
- *est/et* used interchangeably
- *tout le monde* often written as *toute le monde*
- *professeuse* used to translate a female teacher
- *et tu?* instead of *et toi?*

Marking Criteria

Students are ranked according to the degree to which they meet the following criteria:

- **Relevance**
 - understands and addresses the question
 - responds to ALL components of a particular question.
- **Accuracy**
 - demonstrates a knowledge of grammatical structures
 - shows accuracy in the use of (i) vocabulary (including gender of common words)
(ii) grammatical structures (including appropriate tenses, pronoun objects, negatives and agreements) required to answer the questions
 - demonstrates an ability to use *tu/vous* forms appropriately and consistently.
- **Content**
 - write well-structured and logically developed responses, according to the genre required (ie letter, dialogue, postcard)
 - recognises and uses different registers of language
 - demonstrates a feeling for the language through the use of idiom and fluency of expression, avoiding literal translations from English
 - demonstrates a reasonable level of sophistication in language usage
 - reaches the required word length.

Impression Marking Scale

10 marks

Excellent communication of meaning: well-structured response with highly accurate use of grammar and sophisticated use of language, eg idioms.

9–8 marks

Good to very good communication with a sound structure and good use of vocabulary. Some minor errors which do not detract from fluency.

7–6 marks

Reasonable communication despite a few errors in grammar, structure and vocabulary. Ability to handle basic structures.

5 marks

Satisfactory communication with a balance of content and structure. A number of errors which do not impede meaning.

4 marks

Some basic meaning but communication impeded by consistent incidence of basic errors. Limited knowledge of grammar and vocabulary.

3–2 marks

Very poor communication demonstrating little knowledge of grammar or vocabulary. Some phrases recognisable as relevant to the topic.

1 mark

A few disconnected words.

0 marks

A non-attempt at the question.

Sample Responses

Question 4 Postcard

Crossing out by students is indicated in **bold italics** and bracketed, other errors are typed as written.

Sample A

Excellent response:

Très chère Martine,

(Je te remercie beaucoup pour ta lettre que tu m'a envoyé)

(J'ai chosi)

Merci beaucoup pour ta lettre. En échange, je t'envoie une carte postale de Sydney, c'est la ville où j'habite.

C'est une très belle ville avec son 'Harbour Bridge' et l' 'Opera House' qui sont uniques. (Vous) Les vois-tu? Ils sont formidables et aussi à (la) gauche, tu peux voir le titre 'Blue Mountains'. Les montagnes sont merveilleuses et elles sont très belles et idéales pour faire du camping. Au milieu, (tu) de la carte, il y a (une) la photo de la (plus haut) tour qui s'appelle en Anglais 'Centre Point Tower'. Elle se trouve au milieu de la cité. (Elle) Et à droite, il y a les jardins botaniques 'Botanical Gardens'. Ç'est là où on peut faire des piques-niques. Tu as su pourquoi (je t'ai envoyé cette carte et pourquoi) j'ai choisi cette carte. Il est parce que je t'invite à venir passer tes vacances d'été chez nous en Australie et tu visiteras toutes (cestt) ces places. Elles sont merveilleuses. Tu ne peux pas refuser mon invitation d'accord!

Je t'embrasse

Liza

Comment: Excellent response which fully answers the question. Highly accurate use of verbs, varied sentence structures and an easy flow of ideas. Genders, agreement of adjectives and use of pronoun objects are impressive. Only occasional errors of vocabulary. A well focused response and a good word length which means unnecessary errors were avoided.

Sample B

Good response:

(Chers Monsieur)

32 Rue Napoleon

Paris, France

le 14 (Juine) juin

Chers Monsieur Smith et classe,

Bonjour! Je m'excuse de ne pas avoir écrit plus tôt mais j'ai été très occupées. Je viens de revenir d'une excursion avec ma classe d'anglaise, c'était fantastique! Nous sommes (allee) allé à un café anglais pour goûter la norriture.

L'école en France est très different. En ce moment nous sommes en train d'étudier pour les examens. J'étudiera très dure parce que je veut réussir.

A le lycée j'ai un(e) ami(e), (elle) il s'appelle Mario et (il elle) il est (Italienne) Italien. (Elle est) Il est le seul Italien que je connaisse. Nous pensons que la vie scolaire française est très bonne. (Nouv a) Nous avons le dejeuner à la maison chaque jour. Le dejeuner est le repas le plus grand du jour. Mes proffesseurs sont très (sympathetique) sympa et j'aime tout les matières! (Je parle le français très) Je parle rapidement le français maintenant mais je

voudrais pratiquer plus. Je ne veux jamais retourner chez moi en Australie. Je m’amuse bien ici!

Oh, je dois aller maintenant, il faut étudier pour les examens. Ils commencent le vingtième juin. Je déteste les examens!

Ecrivez-moi vite

Bien amicalement

Betty Stephensen

Comment: A good response which communicates well and only has minor grammatical/vocabulary errors. Constructions such as *à le lycée, tout les matières, le vingtième juin* and some adjectival agreements detract from the overall quality. However the clarity of the message and the relevance to the topic still make this a strong response.

Sample C

Above average response:

Nice, 14 Novembre 1997

Cher 410,

Salut mes amis! Comment-allez vous? Ici, c’est différent que école (en) à Sydney.

Prémierment, j’étais surpris que les gens ici est très sportif. Quand il y a un pause, ils vont (est et jouer ils jouaint) jouer le foot, ou le basket.

Mais, en arrivant ici, et en voyant lécole pour la première fois, j’étais surpris, parce que c’était très beau. (Il y a beaucoup de vent)

Les gens ici est très gentils. Parce que tous le cours est en français c’est un peu (de) difficile, ainsi mes amis français fait m’aide.

Maintenant, (mes temps) mon temp dans le (l’e) lycée (c) est très heureux.

(ton a) ton ami,

Jerome

Comment: The student shows a reasonable level of communication, although repeats certain phrases such as *j’étais surpris, les gens ici est* and makes some significant mistakes with verbs, eg *mes amis fait m’aide*, and *les gens est*. Adjectival agreements are quite faulty too. However the student does show some level of sophistication with phrases like *en arrivant ... et en voyant* which compensates for some of the other mistakes.

1997 FRENCH 3 UNIT (ADDITIONAL)

LISTENING SKILLS

General Comments

Students performed well as a whole and showed good knowledge of vocabulary over a range of topics. The majority of students was able to process the information in the items and select the appropriate details required for the answers, although because of the length of the items, written expression was sometimes disjointed.

The weaker students made incorrect assumptions about the topic of the item and did not comprehend it globally before interpreting the details. All students should be reminded to listen carefully to all that is said and to interpret details in this context, not based on their general knowledge.

Advice to the Students

- For lengthy items, students should use the Candidate's Notes column to remind them of the main points and to note numbers and qualifiers, such as: very, almost. Skill in note taking can help achieve a better result.
- Students should learn to distinguish the relevant information required for the answer from the irrelevant information.
- Sometimes a vocabulary item which is not understood may not be important because it is part of the irrelevant information in the item.
- Students should re-read what they have written to make sure they have not contradicted themselves in their answer, checking in particular their use of negatives, especially when a lengthy answer is required.
- Students should pay attention to the difference between singular and plural and, where appropriate, to differences in gender.
- Accuracy of detail is very important at the 3 Unit level.

Marks Allocated and Comments

The 3 Unit (Additional) Listening examination was marked out of a total of 30 points for 15 marks.

Item 1

(a) ✓ (b) ✓✓ A full answer required some details of the ways in which young people try to achieve *le look*. In (a) some students did not listen carefully enough to the text and incorrectly gave *hair* or *skin* as an element of *le look*.

Item 2

(a) ✓ (b) ✓ (c) ✓✓✓ This was a long item and required the processing of a lot of information. Good students used the Candidate's Notes column appropriately. Many students missed details such as *one of the longest, some fatal accidents, too difficult, very bad*.

Item 3

(a) ✓ (b) ✓ Most students knew the word for garlic. It was not sufficient to say *after 30 minutes* as this was ambiguous.

Sample Responses

Excellent response ✓

- (a) Garlic which does not have a smell.
OR
Garlic which does not give you bad breath.
- (b) All smell disappears 1/2 hour after you eat this new garlic.

Poor response

- (b) After 1/2 hour of chewing, all odour will disappear.

Item 4 ✓

This multiple choice item was well done.

Item 5

(a) ✓ (b) ✓✓ Students did not need to understand the name of the explorer to gain full marks. Many students did not listen attentively and assumed that it was *chocolate ice cream* instead of *chocolate covered ice cream*. The words *bâton* and *vois* caused some difficulty with students incorrectly interpreting them as *boat* or *box*.

Sample Responses

Excellent response ✓

- (a) A Frenchman explorer brought back the recipe from the US.
OR
(a) It was a French explorer who bought back the recipe.
OR
(a) A French explorer brought the idea from the USA to France.

Excellent response ✓✓

- (b) An ice cream on a stick covered with chocolate.

Poor response

- (b) A type of ice cream in a small wooden boat.

Item 6

(a) ✓✓✓ (b) ✓✓ Again in this item some students did not pay enough attention to detail, eg *almost 300*; *carriages* not *trains*; *stations* not *trains*. Students also had to say why the special paint was used and where the *increased surveillance* occurred.

Item 7

(a) ✓ (b) ✓✓ This item was well done except for the numbers. The students often wrote *500* instead of *540*.

Item 8

✓✓ It was important to understand the item globally so that the details could be interpreted correctly. The *cleaners* were on *green (motor) bikes* not in *cars* or *vans*.

Item 9

✓✓✓ Many students did not make the distinction between *French men* and *French women*. The vocabulary was simple but handled badly. *Une costume* is not a *costume* and *un manteau* is not a *jacket*. Some students did not know the word *pour cent*.

Sample Responses

Excellent response ✓✓✓

French men buy a suit every 6 years and French women a new coat every 4 years.

OR

French people buy a new suit every 6 years and a coat every 4 years. Only 1% of their money is spent on clothes.

Poor response

They buy new clothes only every 6 years and change jackets every 4 years.

Item 10

(a) ✓ (b) ✓✓ Students needed to explain what has changed. It was not sufficient to say *there are ads every 15 minutes*. In (b) many students did not distinguish between *65%* and *others*.

3 UNIT SPEAKING SKILLS

General Comments

The standard of the responses was very pleasing overall, with few pauses, a high level of fluency and good pronunciation and intonation. This could reflect greater exposure to authentic language through tapes, radio, videos and television programs.

The general topic was especially popular this year and was attempted by nearly two thirds of students. The remainder of the candidature was nearly evenly split between the Song, Literature and Film options, with only two students attempting the French for Commercial Purposes question.

To gain full marks, candidates had to:

- show a high degree of fluency.
- structure their answer with an introduction, logical development of argument and a conclusion.
- have a fairly high degree of accuracy (though it is possible to score full marks and yet have a small number of inaccuracies, such as genders/agreements).
- show a high level of sophistication in language structures, ideas and vocabulary.

The column for Candidate's Notes was used well this year with only a very small number of students not following instructions in regard to the taking of notes, eg using both spaces in a few cases. Generally the space was used effectively, with candidates writing a plan and brief notes.

Students are advised to spend their preparation time planning and organising what they are going to say, making *brief* notes using *only* the appropriate space provided on the paper. Students must not attempt to write out their full speech. Reading out full notes does not improve students' marks; using a skeleton plan to organise their speech will improve the quality of their discussion and improve their result.

Some answers were too long – teachers should encourage students to limit themselves to 3 minute answers as deterioration of quality and repetition often results when speeches go beyond the 3 minute timing. This year there were fewer answers that did not meet the minimum time requirement.

Only very few students scored in the bottom two categories of the mark scale. Very few quotes were given this year but this did not diminish the quality of the answers.

Students are reminded of the importance of having an introduction and a conclusion. Good use should be made of linking words (*mots charnières*), and these should be placed in the right context. Excessive use of opinion markers such as *à mon avis, je pense* should be avoided.

Students are reminded that this is not primarily a test of vocabulary and grammar (a certain mastery of these is assumed), but of how they can put their knowledge to use in the context of a discussion that will invariably require some combination of the following functions:

agreeing, disagreeing, comparing, contrasting, paraphrasing, recounting, qualifying, expanding, analysing and synthesising, expressing personal opinions and feelings, evaluating, stating parameters of discussion, concluding, identifying whose point of view is being presented and their position in relation to it.

In assessing performance there is no predetermined pattern to be followed. Arguments are not seen primarily as right or wrong, but rather as convincingly or unconvincingly presented. Discussion is strengthened by students defining the topic in their own terms, isolating key words and avoiding sweeping statements by indicating from whose point of view a particular position or idea is valid.

Marking Criteria for 3 Unit Speaking

(marked out of 20 points for 10 marks)

Criteria used in determining student's level of performance in this test were:

Fluency: 'Frenchness' or authenticity of the language. The ability to maintain a good language flow, ie to communicate well and to get the message across. It is important to have a consistent pace without pausing for too long. Inaccuracies, mispronouncing words and lack of adequate language resources are also taken into account when assessing a student's fluency.

Accuracy: This relates to grammatical accuracy (verb endings, use of tenses, agreements etc), to words mispronounced in such a way as to render them confusing or unintelligible, and to the insertion of English words or anglicisms. The density of mistakes is considered, not the number alone.

Variety: Variety takes into account richness of vocabulary, the range of structures used and the sophistication of language. This looks for positive points in the student's expression.

Discussion: This refers to students' ability to address the question and to present their point of view in an organised, logical and convincing manner. Students should note that simply listing points does not constitute discussion. Satisfactory discussion of a song or literature theme, for example, requires:

- identification of themes/ideas
- some illustration by reference to events, characters, music, etc
- some association with other ideas by expressing contrast, comparison, personal opinion etc
- tying the various points into an argument.

Mark Scale for 3 Unit Speaking

Mark	<i>For each group of marks a typical response will exhibit some or all of the following:</i>	
20–17	<p>Fluency:</p> <p>Variety:</p> <p>Accuracy:</p> <p>Discussion:</p>	<p>As good as can be expected from a non-background speaker.</p> <p>Easy to follow with a sustained flow. Good intonation.</p> <p>Draws on rich, sophisticated and complex vocabulary and structures.</p> <p>On the whole very accurate.</p> <p>Convincing, logical, well-connected argument.</p> <p>Maintains the listener's interest throughout.</p> <p>Fulfils the requirements of the question.</p>
16–13	<p>Fluency:</p> <p>Variety:</p> <p>Accuracy:</p>	<p>Communicates very well, with perhaps occasional breaks in flow or Frenchness.</p> <p>Uses a good variety of structures and vocabulary.</p> <p>Mostly accurate with some errors, occasional basic errors.</p>

	Discussion:	Addresses the question well, generally well argued. Logical progression.
12–9	Fluency:	Message generally clear but lacks Frenchness, some influences of English. More frequent breaks in flow.
	Variety:	Vocabulary more basic on the whole, use of some good words or phrases, sometimes inappropriate usage, repetition of learned phrases.
	Accuracy:	Frequent errors especially with verbs, about half-correct, use of more simple structures OR attempts at using the more complex not correct.
	Discussion:	Addresses the question, argument can generally be followed but takes a more simple or sometimes basic approach.
8–5	Fluency:	Difficulty in communicating ideas. Inability to finish sentences. Strong influence of English. Hesitant, flat presentation. Frequent breakdowns in communication. Pronunciation interferes with message.
	Variety:	Invented words, more simple vocabulary, lacks richness, unproductive repetition of small number of ideas.
	Accuracy:	Many errors, especially of a basic kind.
	Discussion:	Some attempt at argument, at times disconnected or hard to follow, often mere description or story-telling. Does not fulfil the requirements of the question.
4–1	Fluency:	Often not comprehensible, or very strong English influence.
	Variety:	Limited vocabulary. Many English structures, anglicisms, inventions.
	Accuracy:	Very little correct, basic grammar very poor.
	Discussion:	Confused, ideas disconnected, arguments not there. Struggling to string together the elements of an idea.

Question-by-question comments

General topic: The best responses as well as being well planned, showed creativity in ideas, originality of thought and addressed the precise question rather than superficially dealing with the general topic area.

It was pleasing to note that many students were able to grasp the message of the topic and draw on current events showing they were able to talk about something they had not had time to prepare for, eg the many references to the death of Princess Diana, an event which occurred only a few days before the speaking test was held. This shows that students are flexible in their use of the language. Even the weaker students were able to say a lot and to make a number of points relevant to the question.

The following arguments were most prevalent in students' answers:

- freedom of expression is an individual's right but it has to have limits, ie it should not hurt other people.
- role of the press is to inform and to give facts, not opinions.

- press and media ownership; financial benefits sway the news; we, the public are responsible as we buy the papers.
- comparing our situation in Australia (a lot of freedom of the press, therefore we are privileged) with that of other countries, eg communist regimes, where individuals and the press have little freedom of expression.

There were many references to the recent events surrounding Princess Diana's death and to the Pauline Hanson phenomenon. Jean-Marie Le Pen and his Front National party and Hitler's role in Nazi Germany were also mentioned. A few candidates spoke only of the role of the press, not the role of the individuals.

Song: Although this question was generally not answered as well as other specialised topics (literature and film), students appeared to know their songs well. Discussion was often superficial and concentrated mainly on story-telling. A range of songs was discussed, mainly: *Banlieue rouge*, *La vie par procuration*, *Il changeait la vie*, and *Ma plus belle histoire d'amour*.

Literature: There were some excellent responses for this topic. Students showed an excellent knowledge of the short stories. Most disagreed with the statement, stating that Roch Carrier's views were distinct from those of the narrator, ie the young Roch Carrier as a child, who was isolated because of his environment and influenced by the racist etc attitudes of adults. The best answers dealt equally well with the concepts of *raciste*, *naïf* and *plein de préjugés*, giving examples of each concept. Some misused the word *préjugés*, ie as an adjective instead of a noun.

Film: Most students were aware there were two parts to the question: *n'est pas très sympathique* and *n'évolue pas beaucoup au cours du film* and addressed both, generally disagreeing with the second part of the statement. They were also able to show a very good global understanding of the film. The best answers chose slightly less obvious and more perceptive examples to illustrate their points.

French for Commercial Purposes: As only two candidates chose to answer this question it is not possible to make general comments on the responses.

Language difficulties most frequently encountered

Mispronunciation:

anglicised version of words like: *société*, *liberté*, *opinion*

in /nocent	<i>innocent</i>
une f emme	<i>une femme</i>
person	<i>personne</i>
et aussi	sounding the t of <i>et</i>
la vie quotidien	<i>la vie quotidienne</i>
le pou blic	<i>le public</i>
la classe ouvrier	<i>la classe ouvrière</i>
en ce casse	<i>en ce cas</i>
la morte de Diana	<i>la mort de Diana</i>
des scènes cleffes	<i>des scènes clefs</i>

Wrong genders:

This included words with which students should be very familiar (eg *chanson*, *chanteur*, *film*, *scène* etc)

Also: *le presse*, *la public*, *la monde*, *la problème*, *un question*, *la racisme*, *la gouvernement*, *son situation*, *sa opinion*, *un critique*, *un décision*.

Wrong or non agreements:

certains personnes	<i>certaines personnes</i>
tous les choses	<i>toutes les choses</i>
sentiments négatives	<i>sentiments négatifs</i>
un ligne fin	<i>une ligne fine</i>
des idées faux	<i>des idées fausses</i>

Faux amis:

une figure publique	<i>une personnalité très connue/quelqu'un qui est très en vue</i>
issue	<i>question, problème</i>

Invented words/franglais:

exprasser	<i>exprimer</i>
privacy/privacé/privité	<i>désir de préserver savie privée</i>
invader (privacy)	<i>voiler la vie privée</i>
réacter	<i>réagir</i>
mature	<i>mûr</i>
dépicter	<i>décrire</i>
contributer	<i>contribuer</i>
les individuels)	<i>les individus</i>

Use of partitive article:

au fin de le film	<i>à la fin du film</i>
la poulation d' Australie	<i>la population de l'Australie</i>
il n'a pas des amis	<i>il n'a pas d'amis</i>
de le garçon	<i>du garçon</i>
il chante de les problèmes	<i>il chante des problèmes</i>

Verbs:

La presse peut va trop loin	<i>La presse peut aller trop loin</i>
La presse sont obligés de	<i>La presse est obligée de</i>
Tout le monde ont ...	<i>Tout le monde a...</i>
J'ai apprendre	<i>J'ai appris</i>
qui font les gens tristes	<i>qui rendent les gens tristes</i>
par chanter	<i>en chantant</i>

Other fairly common problems:

la chanson s'agit de...	
<i>pour exemple</i>	<i>par exemple</i>
<i>sur la radio/la télé</i>	<i>à la radiola télé</i>
<i>dans mon opinion</i>	<i>à mon avis</i>
beaucoup <i>des</i> gens	<i>beaucoup de gens</i>
par conséquence	<i>par conséquent</i>

Some examples of good variety of vocabulary and structure:

La société française est 'déboussolée'

...incitent à la haine raciale

...engendre la violence

des informations mensongères

bouc émissaire

la presse à sensation/la presse à scandale

la presse a le pouvoir de manipuler les idées

elle est le racisme personnifié

quoiqu'on fasse...

la liberté d'expression ne doit pas nuire à autrui

elle n'a jamais eu un moment de répit

si la presse parle d'émeutes...

3 UNIT: READING SKILLS

Pourquoi le concert de rap annulé à la FNAC a-t-il mal tourné?

General Comments

Many students found this a challenging question. Many of the words and expressions appeared unfamiliar to some students. The language and stylistic questions challenged many students.

(a) What is the FNAC, and what event is being reported here?

- FNAC is a big music and multimedia (chain) store
- a cancelled rap concert
- the consequences, damages.

✓✓✓ points

Comment: There was no need for students to write full page answers for this question. They should state briefly the points required. To say that the FNAC was a shop was not sufficient.

(b) Comment on Anne Cicco's use of language in lines 4–6.

- *on a évité le pire* – starts with a quote to attract reader's attention
- *glisse à voix basse* – undertone of concealing, hushing up
- *débordements, pillages, stigmates* – strong emotive language, religious connotation
- *planté* – out of place word, different register *beaux quartiers* – these things should not happen here
- *glisse* – present tense makes it more dramatic.

✓✓ points for any two

Comment: When quoting French words or sentences it is essential that the student either paraphrases or translates the words. Also students must follow the instructions of the question. In this case they had to refer to lines 4–6 only.

(c) *Le local ... quelques jeunes.* (lines 8–10)

(i) Comment on the sentence structure in these lines.

- 3 sentences together build up tension
- first sentence is factual, sets the scene
- ellipsis, no verb in second sentence
- listing of nouns, accumulation adds to tension
- last sentence is the result of the first two
- unusual to start sentence with *et*
- last sentence more complex with relative clause.

✓✓ points for any two

Comment: Students must make the difference between ‘sentence structure’ and ‘language’. It is not enough simply to write that the sentences are short without commenting on the effect this has.

(ii) What effect does the writer wish to convey?

- the build-up of tension

✓ point

Comment: A short answer was enough to gain the point here. Some students gave far too elaborate an answer and appeared unable to finish the paper as a possible consequence.

(d) *Résultat ... la police.* (lines 11–13)

(i) Explain the use of *guillemets* in line 11.

- a quote from the police
- the author doubts the truthfulness of what the policeman says
- police jargon.

Comment: Some students confused *guillemets* for colon. It was not enough just to say that this was a quote, they had to say who from.

(ii) Comment on the use of language in the sentence *Seules ... leur vie.* (lines 12–13)

- *vitres* are personified
- no person seriously injured (implied) but they could have been.

✓✓✓ points

(e) Why does the management of the FNAC react in the way it does to the events at the FNAC Ternes? (lines 14–24) Support your answer with specific reference to the text.

- to avoid bad publicity so as not to lose customers
- they try to play it down, to smooth it over
- to deny responsibility
- *c'est un non-événement*
(any two of:)
- comparison of numbers 1100 to 2
- *analyser des causes* trying to sound professional
- *nous sommes des distributeurs* trying to sound professional.

✓✓✓ points

Comment: In this question, it is not enough to state **how** the management reacted, students had to answer **why** management reacted in this way. When quoting examples from the text, students are expected to translate or paraphrase the sentences, just quoting the French without further comments did not gain marks.

(f) How does Anne Cicco reveal with whom she sympathises in relation to the events at the FNAC Ternes? Support your answer with TWO specific references to the text.

- must say that she sympathises with the rappers
(any two of:)
- question she asks *ne faudrait-il pas ... mieux?*
- *dont la majorité sont pacifiques*
- *la FNAC a les moyens*
- repetition of story about Vélizy to show it has happened before
- *petite salle*, stressed 3 times
- *l'annonce qui fait disjoncter* she gives her own account.

✓✓ points

Comment: A direct answer is required. Simply to say that Anne Cicco did not sympathise with the FNAC was not enough to gain the marks.

(g) How does Anne Cicco indicate to the reader that the FNAC employees cannot speak freely about these events? Give TWO examples.

- *glisse à voix basse* (must show understanding of these expressions)
- *à l'abri des oreilles...* (must show understanding of these expressions)
- *un autre estime* (does not reveal name)
- *dit l'un* (does not reveal name)
- in shelter of café opposite.

✓✓ points

Comment: Only few students realised that *à voix basse* was a possible example. Perhaps they did not think of looking earlier in the passage. Students should expect to use examples from the whole passage where appropriate.

(h) Why was there a difference in reaction to the events that occurred in the rue des Ternes and at Vélizy?

- Vélizy is an industrial area while rue des Ternes is a wealthy area
- the business people are frightened and would like FNAC to move
- as it is a tourist area, they don't want to frighten them off.

✓ point

Comment: In this question, even some good candidates missed the socio-economic comparison. The phrase *n'avaient pas fait grand bruit* was misunderstood by many, as there was little noise at Vélizy.

(i) *On ne pouvait ignorer qu'il y aurait du monde.* (lines 38–9)
What is the meaning of this expression, and why has the writer used it in this case?

- paraphrase, they must have known that there would be lots of people
- publicity on radio
- it emphasises the lack of responsibility
- they could have prevented the problem
- they should have been more prepared.

✓✓ points

Comment: Only the best students were able to give the precise meaning of the expression *on ne pouvait ignorer qu'il y aurait du monde*. Both *ignorer* and *du monde* proved to be a challenge for most students.

(j) Comment on the use of a question as the title to this article.

- to involve the reader, make him/her think
- uses the article to answer the question, leads us to realise it was FNAC's fault, she investigates this question.

✓ point

Comment: This question was well answered on the whole.

3 UNIT: WRITING SKILLS

General Comments

There were a number of focuses in the question. Few students were able to deal with all of them in the limited time available, a fact taken into account by the markers. Most students agreed with the statement that each generation feels the need to be different from their parents' generation. Some made a valiant effort to expand on how and why. This is evident with regard to musical tastes. Some concentrated more on giving examples of other means through which their generation expresses its identity. These ranged from clothes, hair and language to the use of drugs and thinking and actions on subjects such as computer technology, drugs and unemployment. Some thought that many previous generations have felt the need to express their identity but this generation has little distinguishing music; it is instead preoccupied with difficulties and challenges of the computer age, high unemployment, environmental issues etc, that music is of no great consequence. These ideas came usually from the higher range of students' writing. The question required that these opinions be related in some way during the discussion and personal experience.

Nearly all students wrote at least 200 words and many wrote 300 (or more).

Marking Criteria

The 3 Unit Writing test was marked out of 20 points for 10 marks. Responses are double marked in a global fashion, taking into account the level of fluency, variety and richness of structures and vocabulary, accuracy (in relation to complexity of language) and discussion.

The following table provides and illustrates the typical response in each category of points.

Points	<i>For each group of points a typical response will exhibit some or all of the following:</i>	
20–17	Fluency:	Excellent level, overall Frenchness – in sentence structure, phrasing, choice of vocabulary, idiom and in approach to discussion.
	Variety:	Draws on richer, more sophisticated and complex vocabulary and structures.
	Accuracy:	Overall very accurate (may have occasional errors).
	Discussion:	Clarity and cogency, connectedness of argument, draws on relevant examples to illuminate case, ideas approach a sophisticated level, some indication of pros and cons or of subtleties in question.
16–13	Fluency:	At times excellent with occasional breaks in flow or Frenchness.
	Variety:	Uses a reasonable variety of structures and vocabulary, sometimes rich vocabulary.
	Accuracy:	Some errors, occasionally basic errors, some phonetic spelling.
	Discussion:	Generally well argued, some irrelevancies or lack of clarity, good range of ideas and examples OR consistency and good development of argument within a single example.

12–9	<p>Fluency: Comprehensible overall but lacks overall Frenchness.</p> <p>Variety: Vocabulary basic on the whole, some good words, sometimes inappropriate usage.</p> <p>Accuracy: Frequent errors especially with verb forms (about half-correct), and in spelling.</p> <p>Discussion: Overall argument can be followed but a more simple or sometimes simplistic approach used.</p>
8–5	<p>Fluency: Does not read well, does not have the appropriate language to express a more complex idea, strong English influence.</p> <p>Variety: Invented words, simple vocabulary, lacks any richness.</p> <p>Accuracy: Many errors, especially of a basic kind, poor spelling, occasionally a correct sentence, poor accident.</p> <p>Discussion: Some attempt at argument, but often simpler or simplistic statements or descriptions and/or at times disconnected or hard to follow.</p>
4–2	<p>Fluency: Often less comprehensible, or very strong English influence.</p> <p>Variety: Limited vocabulary, many invented words, frequent repetition.</p> <p>Accuracy: Very little correct, hardly a correct sentence, basic grammar very poor, words omitted.</p> <p>Discussion: Confused, ideas disconnected, arguments hard to follow OR very simple and simplistic.</p>
1	As above but very short, not really readable as French.
0	No Attempt.

Sample Responses

Note: Work crossed out by candidates is shown bracketed in ***bold italics***. All other errors are typed as written by students.

Sample A

Excellent response:

L'adolescence, (c'est cet) le seuil de l'âge adulte, c'est (le moment) l'âge pour se frayer son propre chemin, pour s'enprimer comme individu, pour se séparer du monde familial et (pour) trouver le sien. Par conséquence, c'est pendant ces années formatives de la jeunesse que commence, l'écart entre (l'a) la génération d'hier et la génération de demain. (se grandi commence commence) Dans une société deboussolée, touchée par la crise et de grands soucis, telle que la nôtre, la (jeunesse) jeunesse, soit idéaliste soit désillusionnée, tente à se créer son propre monde et constate à haute voix que c'est (notre vie, elle nous appartient,) à nous de déterminer notre chemin et de faire nos propres erreurs, même si nos parents les ont déjà faites.

(Prenon) En ce qui concerne mon expérience personnelle, (c'est la musique et la politique) je m'exprime en termes de politique et de musique. (Les opinions qu) La politique d'extrême droite et celle de punir le bouc-émissaire, c'est à dire l'immigré, qu'exprime mon père, me ronde et scoulève le (cour) coeur. Bien que notre monde ne puisse jamais être

complètement égalitaire et tolérant, c'est à nous tous de relever ce défi, d'améliorer la vie quotidienne de ceux que l'on ostracise, de ceux que l'on persécute, de ceux que l'on dédaigne. Un des plus grands fléaux actuels, c'est la tendance de la dernière génération (**de**) à feindre de ne pas voir les (**problèmes**) maux sociaux qui semblent trop enracinés, trop répandus pour (**s**) résoudre. Quant au style de la musique, c'est les chansons d'angoisse et (**d'espoir qui**) de désillusion profonde auxquelles je tiens, mais c'est (**la**) le rock de la vie facile des années 60 qu'écourent toujours mes parents.

Alors, c'est à nous, les adolescents, et à vous, les parents, de forger des rapports qui nous permettent de (**vivre**) vivre en harmonie. Le but, c'est d'arriver aux solutions et aux compromis, sans que personne ne se culpabilise et qu'aucune accusation de faute ne soit prononcée.

Comment: This is an excellent response in relation to all four criteria. The writer has drawn on an impressive range of structures and a rich vocabulary to discuss with elegant simplicity and clarity, all aspects of the question. It is argued at a quite sophisticated level. The writer refers to personal experiences briefly in relation to music and more fully in relation to his/her politics.

Sample B Excellent response:

Le gap entre les générations est toujours (**une di**) évident(e) (**quelles**) dans n'importe quelle famille. (**Les pr**) La relations parents – enfants (**sont**) est, sans faille, une complexité que l'en ne réussira jamais à résoudre complètement. Les (**adoscent**) jeunes, eux, cherchent une expression (**de nouvelle**) personnelle pour qu'ils puissent se différencier de ses parents. Pour ma part, la bataille (**d'é**) d'identité est une à peine gagnée...

(**D'une antaine me**) Dans une certaine mesure, les enfants, (**font**) imitent les comportements de ses propres parents dès l'enfance. Néanmoins il est évident que les rôles (**des na**) parentales diminuent au fur et à mesure lors qu'on grandit d'année en année. Prenons par l'exemple (**des la**) le niveau de la musique. Mon père est un spécialiste en jazz, il joue très bien les morceaux classiques. Tandis que, moi, je préfère écouter les 'raps' ou bien les 'slow' mais jamais le jazz. Pour lui, il devient de plus en plus (**difficuler**) difficile de comprendre mon (**refus**) refus d'écouter la musique classique. Ce n'est pas que je (**ne**) veuille (**pas**) se (**révolter révolter**) révolter. Cependant, plus il (**n**) l'exige, plus je n'en ai pas envie.

A l'égard (**d'autr**) des moyens d'exprimer mon identité, ou bien l'identité (**pour**) de chaque (**adosllet**) adolescent vivant, il (**est simplement**) s'agit simplement de la liberté. C'est à dire que lors qu'on se maquille beaucoup et (**an**) porte des vêtements dits 'bizarres', cela est juste (**sgint**) signe de liberté, un symbole d'époque d'incertitude. (**et d'instal et d**) Franchement, les comportements différents ne sont qu'une manière dont on essaie de briser (**de**) sentiment d'instabilité en essayant de trouver notre propre identité.

En résumé, (**les expressions**) les jeunes ont besoin(e) (**d'une exp**) des moyens d'exprimer leur identité. Bien que (**les moi façon**) leurs comportements (**Puiss**) soient différents et voir insupportables, il est aussi vrai qu'il ne les laisse pas d'autres moyens d'exprimer le commencement de la liberté et (**d'une de responsabilite de**) la (**s'a désabla**) fin (**de**) de dépendance en ses parents, la génération précédente.

Comment: The writer moves seamlessly from a general philosophical argument to personal references, maintaining a sophisticated level of thought and language throughout. There are some minor inaccuracies which detract in no manner from the excellent overall fluency. Note, in the third sentence, the very common error of using *ses parents* instead of *leurs parents*. There were many students who used the *ses parents* from the question in relation to *les enfants* and *les jeunes*.

Sample C**Good response:**

(Aujourd'hui dans la socie) Aujourd'hui dans la société actuelle, les moyens (de gené) des jeunes d'exprimer leur identité est beaucoup remise en question. On voit partout dans la société que les adultes ont des opinions différentes que les générations suivantes. C'était toujours la même chose (pendant) autour du monde et aussi si on regarde ses dernières siècles. Alors la question la plus importante (estr) est de savoir si les jeunes ont aussi d'autres moyens d'exprimer leur identité.

Tout d'abord, il y a des raisons justifiées pour lesquelles les jeunes de nos jours expriment leur identité de la même manière que leurs parents et les dernières générations. On peut prendre l'exemple de la musique. En même temps que la musique que les jeunes écoutent a beaucoup changé pendant les années, à mon amis le moyens(s) de s'exprimer n'est pas différent. (Sans les années soixant) Au vingtième siècle, dans les années soixante et soixante-dix les jeunes écoutaient les Beatles et les Doors, et maintenant les jeunes suivent les groupes comme Nirvana dans le même façon. Les groupes ont toujours eu des suiveurs comme des cultes. Les rock-stars sont les dieux du vingtième siècle, et (aux quels) les jeunes les (adore) idolisent. Leur musique exprime ce que les jeunes de chaque génération (en) pensent.

Afin de mieux comprendre la question, il faut régarder de l'autre côté. Il y avait beaucoup de changements pendant la dernière siècle, et alors les moyens des jeunes de s'exprimer ont aussi changer avec le temps. On pourrait considérer des médias et leurs rôles dans la vie des jeunes aujourd'hui. Si on regarde les journals et les magazines des jeunes de nos jours, on verra qu(e) ils (les j') peuvent (dire) dire ce qu'il veulent aujourd'hui. (Son) La télévision, aussi, les donnent l'accès aux(s) (beaucoup plus) plusieurs sources d'information, particulièrement en ce qui concerne leur sexualité et les maladies comme le sida.

Les jeunes aujourd'hui sont beaucoup plus exposés aux dangers du monde et par conséquent ils s'expériment différenement parce-qu'ils sont moins naïfs. Pour clore cette discussion, je veut dire que les jeunes aujourd'hui sont beaucoup plus exposés aux dangers du monde et donc qu'ils se sentent (sont) très différent que leurs parents. Les moyens de s'exprimer changent par rapport aux changements politiques, sociales, économiques et technologiques. Par conséquent (ons) on doit (regarder du) s'occuper (de) du manque (problème) de compréhension entre les générations.

Comment: This piece of writing is at the lower end of the high range. In the opening paragraph the writer states an approach to the question but it is not quite clear what the line of argument is as one reads further; it is clear that the writer is stating that this and former generations have expressed their identity similarly through music. The second idea of young people in a dangerous world expressing themselves differently is not clearly argued. Despite lack of clarity (which would appear to be because the writer has access to less rich vocabulary and range of expressions to present the case) this student does make a genuine attempt to deal with most aspects of the question. There are, however, no personal references. There are some inaccuracies but still the language has a certain fluency and at times sophistication and complexity.

Sample D**Average response:**

C'est vrai que les jeunes ont la musique qui est différente que celle de (ses) leur parents, mais les jeunes ont des autres chose pour exprimer leur identité. Par exemple, ils ont (leur) leur vêtements, leur coiffure et leur mots.

Bien des gens écoutent la musique, sur la radio, ou jouent de la musique, sur la guitare, sur le piano, ou de nos jours jouent de la musique (de la comp) sur l'ordinateur. C'est ces jeunes gens qui ont inventé cette musique pour reproduire tous les sons du monde. Par (emep) exemple, on peut entendre maintenant, un oiseau, une voiture policier (at) et beaucoup plus de sons dans les chansons. Cette génération ont derivé de la musique du piano et montre (ils) son identité par cette nouvelle musique.

En plus, les jeunes nous montrent leur identité avec les habits (qui) qu'ils portent. Bien des fois ils ne portent pas les vêtements que leur parents portent. Ils ont les vêtements tout en noir, tous en suir et soivent, ils (fa) font (ses) leur propos vêtements, avec les choses qui ne sont pas trouvées sur des vêtements d'habitude, comme beaucoup de choses. Mais plus souvent, les jeunes expriment leur identité par un défaut de vêtements. Par exemple il y a les jupes ou les robes qui (se) sont très courtes et beaucoup de gens de la génération plus âgée diraient qu'elle sont trop courtes. Il y a les vêtements qui ont l'air de quelque chose (qui) dont porter sous les vêtements. Mais les jeunes les aiment, et les portent, pour nous montrer leur identité.

Il y a des autres choses comme la coiffure et leur (exp) moyens d'(expressions) exprimentes, (counue) comme l'art, les choses écrit et leur langage. Les jeunes utilisent beaucoup d'argot pour montrer mieux ce qu'ils disent. (on) Ils peuvent exprimer leur point de vue plus facilement avec l'argot.

Les jeunes gens de notre société expriment leur idées et donc leur identité par leur coiffure, leur musique, (et) leur vêtements. (Cet) Cela montre que ces jeunes ne sont pas les mêmes gens que leur parents.

Comment: The level of argument is more simple but is quite comprehensible and the question is answered. There are some more basic errors. This writing lacks 'Frenchness' but has a less sophisticated vocabulary and turn of phrase.

Sample E**Below average response:**

Je suis complètement d'accord avec cette déclaration. Il ne faut que regarder au tour de soi pour voir que notre génération ressent le besoin de se différencier de la génération de (mes) ses parents.

(Pren D'abord,) (A' l'échelle personnelle, je suis completely différent que mes parents. En effect, quelquefois je ne m'es) Quant à moi, je suis complètement différents de mes parents par exemple mes parents n'aiment pas la musique rape (mais) Cependants. J'adore le musique rape.

De plus (j'adore) les vacances active c'est ma folie. J'adore fait les vacances active, faire du vélo, du camping et de la planche à voile. (Ja) De plus, (j'adore) ji la trouve que les vacances paresseuses sont très ennuyeuse (et une gâcher partie de la journée, c'est déprimant) et je pense que faire la grasse matinéé et legumé (Neamoins, mes paren) (Par contre, mes p) dans ma chambre toute la journée une gâcher (pa) partie de la journée (neamoins). C'est déprimant!

Néamoins, mes parents pensent que les vacances paresseuses c'est bien pour moi (vous) et c'est bien pour la santé physique (est) et morale.

Par conséquent, (**je nous**) quelquefois mes parents m'écrassent et (**ettes**) ils ont toujours sur mon dos et il ne me laissent jamais de liberté, ça me semble (**qui**) mes parents ne (**com**) me comprennent pas. Et ça me donne le cofard!

En plus (**mes parents qui croiest**) pour mes parents peu importe que le fille est (**18 ou**) 18 ou 24 ans si n'est pas marié il faut resté dans la tutelle parentelle, Cependant. de nos jours soit filles, soit garçon rien ni compte plus que sortir et aller avec ses amies et rien ni compte plus que faire des études .

Alors, (**jai besoin de sortir**) On a presque l'année 2000 les choses ont beaucoup (**a'chonger et**) améliorer et il continue a bouger. En effet, de (**nost**) nos jours j'ai besoin de sortir avec mes amies et de faire des études. Je trouve que la vie des jeunes sont très morne sans sortir ou aller à la boîte avec des amies.

Finallement, la semaine dernière, je rencontré un type (**etrodis**) extraordinaire qui (**me p**) m'ait plu tout de suite et son franc souri m'attireré tout de suite. (**Nean**) Neanmoins, je suis algérienn et mes parents sont très strictes. Ils ne me laissent jamais de liberté. Alors. Est ce que je dois faire pour (**avec**) sortir avec lui.

Quand même, je crois que les parents sont très important pour la formation et le développement pour les étudiants. Mais je pense aussi que les parents doivent réaliser que on a presque l'an 2000 et le beaucoup de choses a changer.

Enfin, je suis dix huit ans c'est un majeur, ça veut dire un tournant de la ville. Alors, ça veut dire (**à la**) aller à la boîte avec qui on veut, Quant on veut sans demandes la permission des parents. Encore, ça veut dire on être aller au cinéma et regarder le film qui sont interdit au mineurs. Malheureusement, mes parents ne comprennent pas, (**elle**) ils me traitent toujours comme un enfants (**sont**) surtout mon père qu'il ne me donne pas de soutien et il ne réalisere pas que (**mes mon besoin**) mes besoins sont différents de (**sa**) ma mère.

Comment: This writing is at the higher end of the lower range; in fact it straddles the middle and lower range. One is taken through the argument with some appropriate *mots charnières* and the student has put forward her experiences of the generation gap. The level of discussion is simplistic and becomes almost a list of grievances against her parents rather than a real attempt at argument. There is invention and inappropriate use of vocabulary. There are however, certain richer expressions and items of vocabulary used appropriately, so the student does have a reasonable level of linguistic resources.

Sample F Poor response:

(Il y a toujours in telle besoin de differencier son propre generation de generation de ses parents. Ce n'est pas forcément quelque chose nouveau, dans siècles passé le besoin d'un id)

Il y a toujours un telle besoin de differencier sa(n) propre generation de la generation de (il y) ses parents. Ce n'est pas forcément quelque chose nouveau, dans les siècles passé le besoin d'une identité se presentait.

*Dans les annès du renaissance le monde en somme bien essayaient jeter les idées et les croyances du passé au poubelle. En science, l'art et la musique ils cherchaient quelque chose très differènt, quelque chose (**que e**) meillure. Ce me semble que cette exigence d'être soix même se manefeste par le chasse, poursuivant furieusement que l'on peut dire 'c'est notre'. Vous comprenez que c'est pas au cause de le défaut de (**on**) valoir du modes passé mais (**c'est y**) ce n'est qu'une cherche d'identite.*

*Mais il y a l'espoir pour les modes de notre parents. C'est bien evident que le (**si**) niveau et le musique de notre temps garde fièrcement des liens très forte avec le temps d'hier. Mais aussi que les raisons que j'ou dit le plus grand raison j'ai laisse. De jour en jour choses vienaiet que*

nos parents ne pouvaient pas (voïn) compter, ainsi il faut absolument (addapter) adapter à (musiem) notre environnement (pas) on peut voir que le monde ne s'arrête aucune changer et nous devrions adapter à l'avenir le vocabulaire du notre parents est en train de (dism san de) disparaître des mots vienraient de jour en jour à l'avenir à prendre sa place. C'est de plus en plus un question d'évolution. Darwin a dit que le speciès humaine n'est pas telle different des autre speciès (quelle que soit que nous croyons!!) et a certain degré c'est vrai, et comme des autrès animaux nous devrions adapter si nous (bourons d) voudrions habiter le monde de demain.

Comment: There is very little correct French and it is sometimes difficult to comprehend. This would almost appear to be in the lower range based on fluency and accuracy, yet this piece of writing is redeemed by a very good attempt at sophisticated discussion and a certain richness of vocabulary. The writer obviously does not have the linguistic resources to cogently present his/her ideas but does still manage to convey some more interesting ideas than one usually finds at the lower level.

1997 FRENCH 2 UNIT Z

LISTENING SKILLS

General Comments

The 2UZ Listening Examination had a marking scheme of 40 points which was then converted to a mark out of 35.

The marking scheme was devised so that questions requiring **one fact** responses were awarded one point whereas questions that required more detail were allocated an extra point. This enabled students who gained a global comprehension from the listening item to achieve some marks, and those who gave fuller, more detailed answers were justly rewarded with the extra marks.

Marks allocated and question-by-question comments

Item 1 – This item was answered well.

Item 2 – This item was answered well with students being able to interpret the many relevant cues correctly.

Item 3 – Students needed to include the description of the bottle of champagne. Some students confused *champignon* for champagne. Use of possessives was sometimes mishandled, eg *C'est pour fêter mon anniversaire*.

Item 4 – Some students were not familiar with the French food item *gruyère*.

Item 5 – Some students had problems with tense of verbs and misunderstood *Je vais chez le docteur* as *I have already been to the doctor*. Most students answered (b) correctly.

Item 6 – This item was answered well by most students who had no difficulty with the prices.

Item 7 – Few students handled the details of the special offer well. *Magasins* was often interpreted as *magazines* which led students to believe that coupons had to be sent in to receive the free soap.

Item 8 – Most students handled (a) well. Students were expected to state that the reason for the disagreement was the choice of restaurant and one other detail. The *j'y vais tout seul* in (b) resulted in several different interpretations.

Item 9 – The dates of the hotel stay were handled quite well by students, however, the detail *qui donne sur le jardin* caused problems for the majority.

Item 10 – (a) was handled quite well by students even though some misinterpreted *professeur de la classe de 3ème* as *the teacher on the 3rd floor*. Mistakes concerning *ma fille* were surprising with *my son* used as the answer or simply omitted as a detail.

Item 11 – An item that required listening to all details so as to arrive at the correct multiple choice response, which was (C). Students should cross out options that are not applicable as they listen to the item so that the one left over is the logical choice.

Item 12 – The spelling item D-I-O-R-E caused problems for a surprising number of students. Details in regards to the times were needed to answer (b) fully.

Item 13 – This was handled well by the majority although some students chose (C).

Item 14 – This item required a detailed response in order to gain full marks. Some students failed to make the connection between *dimanche* and *fermé*. In (b) students needed to provide details as to how the machine is operated.

Item 15 – The majority of students handled this item well.

Item 16 – Most students gave the correct price, but again certain details were necessary in (b) to achieve the full marks allotted. *La vieille ville* caught out quite a number of students.

Item 17 – Most students handled (a) and (b) well. However, the details for the arrangement to meet proved a challenge for some. *L'arrêt d'autobus* resulted in a variety of interpretations including *bus* or *bus station* while others placed it opposite the cinema instead of *en face de chez moi*.

Item 18 – A good question with which to conclude the examination. Most students used the hints *ronds, blancs, collier noir* to arrive at (B) as the correct answer.

2 UNIT Z SPEAKING SKILLS

General Comments

2UZ students performed quite well, displaying fluency and competent language skills. Nevertheless there were common mistakes both in vocabulary items and pronunciation which sometimes impeded meaning.

Students are advised to:

- read questions carefully and attempt ALL parts
- try to use an alternative expression if a question appears difficult
- avoid long pauses which affect fluency
- take care with pronunciation as this can affect the meaning of an expression
- avoid English or *franglais* words; always try to use a French alternative
- use a name or title when addressing people, even when it does not appear in the English cues
- speak clearly and audibly.

Teachers are advised to:

- always rewind tapes and ensure that the recording is audible
- ensure that students say on tape which question they are attempting
- provide a quiet place for students to record their examination.

Marking Criteria

Each question was marked out of 5 points for a total of 25 points converted to 20 marks. Impression marking is used to rank candidates on the basis of their authentic rendition of the English cues in French.

Discrimination is based on communication: how effectively is the message communicated?

The following scale is used as a guide with the criteria of **fluency** and **accuracy**.

5 points

As good as can be expected from a 2UZ candidate (authentic rendering of English cues with minor imperfections). A high degree of accuracy in vocabulary, structures and pronunciation. Excellent fluency. Confidence. A few minor errors acceptable if they do not impede meaning.

4 points

Good communication with some unevenness in pronunciation, fluency and accuracy of structures and vocabulary. A good level of authenticity with some flaws.

3 points

Average communication with some hesitancy and inaccuracy. Communicating more than half of the ideas presented. Pauses and omissions at times.

2 points

Some communication but with poor flow and numerous inaccuracies. Obvious gaps in knowledge.

1 point

Minimal communication. Very few complete sentences. A lot of *franglais* and English. Pronunciation and intonation inappropriate, impeding meaning. Substantial lack of knowledge.

0 points

Non-attempt (perhaps some disconnected words) or an attempt which is entirely *franglais* or English and contains nothing or almost nothing correct.

Difficulties encountered by students

Question 1

- Students said *il est/il habite à Paris?* instead of *Tu habites à Paris?* or *Vous habitez à Paris?*
- Verb endings incorrect. (line 1)
- Pronunciation of *semaine, Paris, juin*.
- Using incorrect weather expression. (line 4)
- Using incorrect prepositions in the following expressions: *en juin, à Paris, en France*.

Question 2

- Using incorrect tense. *Le repas était/a été délicieux*. (line 1)
- Pronunciation of *délicieux, fatigué, français, lit*.
- Omission of article; *je n'aime pas le café; j'aime le fromage français*.

Question 3

- Pronunciation of *jeans, taille, je préfère*.
- Incorrect ending; *vous vendez*. (line 1)
- Confusion between *vendre* and *acheter*. (line 1)
- Incorrect word order; *les jeans noirs*. (line 3)
- Using *blanc* instead of *noir*. (line 3)
- Not knowing key vocabulary; *cher, je cherche, quarante-deux*.
- Confusion between *pointure* and *taille*. (line 4)
- Pronunciation of *louer*. (line 3)

Question 5

- Expressing 'I must see.' (line 1)
- Not knowing *j'ai mal aux dents/j'ai mal à la dent*. (line 2)
- Not knowing *je prends un avion*. (line 4)
- Confusion between *voir* and *regarder*. (line 1)
- Pronunciation of *avion* and *dentiste*.

Sample answers for Question 5

Excellent response:

Je dois voir le dentiste toute de suite.

J'ai mal aux dents.

Qu'est-ce que vous allez faire?

J'ai un vol demain soir.

Comment: Excellent or near excellent pronunciation and fluency, structures and vocabulary. Accurate, no hesitation, confident.

Average response:

Il faut dentiste maintenant.

J'ai mal à la bouche.

Qu'est-ce que tu fais?

Je prends un aeroplane demain soir.

Comment: Some incorrect words, tenses and pronunciation; some concepts omitted; some hesitancy.

Poor response:

Je regarde dentiste vite.

J'ai toothache.

Qu'est-ce qu'il faire?

Je suis catching an aero.

Comment: Most words incorrect or omitted, long pauses, mispronunciations, franglais, incomplete sentences.

Some good alternatives used by students

Question 1

(line 2) *je suis australien(ne)/je suis né(e) en Australie.*

(line 3) *j'ai l'intention de rester.../je vais passer...*

Question 2

(line 1) *le repas/le diner/le déjeuner...*

(line 4) *je suis fatigué et j'ai envie de dormir/me coucher/aller au lit.*

Question 3

(line 1) *Vous avez des jeans américains*

Vous vendez

(line 4) *Je fais la taille 42*

J'ai la taille 42

Question 4

(line 1) *Pour le centre de la ville, il faut aller où?*

Je prends quel chemin pour le centre ville?

Question 5

(line 1) *immediately: maintenant/toute de suite/immédiatement/c'est urgent.*

(line 1) *il me faut voir le dentiste toute de suite.*

2 UNIT Z: SECTION I – READING SKILLS

General Comments

Again this year some students received full marks in every comprehension in the examination, thereby exhibiting an excellent knowledge of French, while others did not receive full marks through their failure to provide fully detailed answers to the questions asked. All questions should be read carefully prior to writing answers to ensure answers address the question asked. It must also be emphasised that all answers should be re-read to allow for corrections and to ensure that they make sense in the context of the passage.

It was gratifying for the markers to note that this year there were no students who answered in French, nor were there any who copied out the questions before answering them. Students are advised to leave space after each answer in order to be able to amend it should the need arise.

Marking Criteria

Question 1. DES GRENOUILLES MUTANTES (12 marks)

(marked out of 12 points for 12 marks)

(a) *What was the purpose of the students' excursion?*

- to discover biology in nature/To study biology in the wild = 2 points
- literal translation or learn about nature = 1 points
- discover biology of nature = 0 points

Comment: Many students made an overly literal translation from the passage, which was penalised as it did not make sense.

(b) *What did they discover during the excursion? Give details. (4 points)*

- concept of large number of mutant/grotesque/extraordinary frogs = 1 point

Comment: A large number of students did not know the meaning of *grenouilles*. *Monstreuses* was often used by candidates to indicate size rather than deformities.

Details: *Some* had 5 feet/legs/paws/limbs
others had one eye in the middle of the head
others had three eyes
one with an eye in/at/on the throat/neck

Italicised plurals and singular were penalised once only, as was a mistranslation of *oeil*.

Any three details = 3 points.

Comment: Three details were required to receive full marks. Large numbers of students did not know the parts of the body.

(c) *Why does Anne-Marie Ohler think it is an alarming situation? (1 point)*

Global answer to the effect that *It is very rare in nature to find abnormal animals*, or, if abnormalities already mentioned in part (b), *animals like these* = 1 mark. The concept of *in nature* could be omitted if the fact that 164 frogs had been found in the last year was included in the answer.

(d) *What are the possible explanations for this situation? (2 points)*

- chemical industrial pollution
- nuclear pollution
- pollution from new pesticides/insecticides
- food pollution/contamination

Any two details = 2 points

Comment: It was important to show the different types of pollution, with *alimentaire* and *chimique* proving problematic.

(e) *For what purpose do scientists use these animals? (1 point)*

- to check/monitor/observe/study/test/analyse the quality of the water = 1 point

Comment: The translation of *contrôler* as *control* was not accepted, as it showed a misunderstanding of the use to which the frogs were put.

(f) *What do scientists fear the discovery might indicate? (2 points)*

- a further/greater/bigger catastrophe/disaster

- OR the first sign of a greater catastrophe = 1 point
- which might/could/is going to/will affect/harm/change the human race = 1 point

Comment: For 2 points, a global answer was sought here to indicate the idea that worse was yet to come and that mankind would be affected. The translation of *touched* was not accepted, and the idea of cause and effect had to be shown in this answer.

Sample answers for part (f)

Excellent response:

They fear that the abnormal frogs are the first sign of a much larger catastrophe, which could affect human beings.

Average response:

They fear that it might be the first sign of a large catastrophe.

Question 2. AIDER AUTREMENT (13 marks)

(marked out of 13 points for 13 marks)

General Comment

Many students found this the most challenging question on the paper, with a small number scoring no marks at all. It was, however, pleasing to see that there was a large number of students who scored well.

(a) What is the purpose of the *caf  teria*? (1 point)

- a centre for the homeless/street people/people who live on the streets = 1 point

Comment: A significant number of candidates mistranslated this idea as *A centre for people who live on that street.*

(b) What is *Autremonde*? (2 points)

- a humanitarian association/association to help people in need founded by students/young people = 1 point
- aimed at showing/proving/demonstrating that they are able to organise themselves/can take responsibility for themselves to act on behalf of others = 1 point

Comment: The second part of this answer proved to be the greatest discriminator in the question, with only a few students grasping the goal of *Autremonde*.

(c) How much time do members of *Autremonde* spend helping at the *caf  teria*? (2 points)

- At least one afternoon or morning per week = 2 points
- At least one afternoon per week = 2 points
- At least one morning per week = 2 points
- One afternoon or morning per week = 2 points

One afternoon and one morning per week	= 1 point
One afternoon per week	= 1 point
One morning per week	= 1 point
Some afternoons or mornings per week	= 1 point
Some afternoons per week	= 1 point
Some mornings per week	= 1 point

Comment: Many students had great difficulty with the words *au moins*, while others failed to differentiate between the *ou* of the passage and *et*.

(d) *What can you do in the caf  teria?* (4 points)

- play cards
- use library/read books
- listen to/play music
- chat/talk/discuss
- have/make/take breakfast
- change clothes
- have a shower/bath/bathe
- shave

Any six details correct	= 4 points
Any five details correct	= 3 points
Any four details correct	= 2 points
Any three details correct	= 1 point
Two or fewer details	= 0 point

Comment: Details given in answer to part (a) were able to be transferred to this answer to gain points. This provided students with the opportunity to gain points for information which was relevant to a global understanding of the passage. The marking scheme reflects the amount of detail given in the passage.

A change of subject from the homeless to students was penalised as this implied that it was the students who were showering, shaving etc.

(e) *What particular service do the students offer?* (2 points)

- Help write/with job applications/letters/requests for employment = 1 point
- Explain paperwork/official papers/help fill in administrative papers = 1 point

Comment: Many students failed to distinguish between the fact that the students were helping others, rather than fulfilling these functions for themselves.

(f) *Why does Marie go to the caf  teria?* (1 point)

- To show solidarity with the poor/help integrate them into society/
help them be part of society = 1 point

Comment: This question was also a good discriminator, with many students interpreting her presence as a means of making friends or as a way of showing that age differences are irrelevant in life, rather than for her more altruistic reasons.

(g) Why is the caf  t  ria important for Rodolfe? (1 point)

- He is unemployed/on the street (if qualified with previously being employed) = 1 point

OR

- He does not feel lonely/it keeps up his hopes for the future = 1 point

Comment: Again, this question proved to be a good discriminator, with many students interpreting *Il a fait tous les m  tiers* as a present tense, and hence Rodolfe's presence as being due to the fact that he was now employed there in the capacity of a general factotum.

Sample answers to part (e)

Excellent response:

The students can help write a request for work or explain some administrative papers.

Average response:

The students can write a form for employment or explain the administrative papers to people that come to the students for help.

Comment: This answer was given only poor marks because it did not make clear the fact that the students were assisting others in applying for a job. This type of response is typical of a number of students who interpreted the centre as being for young people.

Sample answer to part (f)

Excellent response:

For Marie, 20 years old, a student, it is a concrete way of expanding her solidarity with the poor. 'I am there to help integrate them into society. They often become friends. The age difference is not of importance.'

Comment: While the expression of the first section of this answer was poor, the inclusion of the fact that she was there to aid in their integration into society ensured full points.

Question 3. Dauphins et Baleines Menac  s (10 marks)

General Comment

Most students had no problems in understanding the main ideas of the passage, as it dealt with a topical issue. However, they must be reminded that they should not rely on their general knowledge to attempt to answer the questions.

Students were required to have a sound knowledge of the French language in the passage to be able to supply the required correct details in answer to the questions. It is advisable that students look beyond just one or two words when answering a question and consider the whole context.

(a) (i) What kind of tourism is referred to in the text? (1 mark)

- *Approaching whales and dolphins.*
If *Nature tourism*, it must be qualified. = 1 mark

Comment: If students did not mention whales and dolphins in part (i), yet showed evidence of this knowledge in part (ii), the answer was accepted as correct.

(ii) Give TWO examples. (2 marks)

Any two of the following:

- Touch/pat/cuddle/play with dolphins on an Australian beach.
- Sail/navigate/follow/watch/view/sight + global comprehension of *au milieu de* + (blue) whales in New Zealand.
- Follow the migration of the whales in (James Bay) Canada.

Comment: Many students misunderstood the word *milieu*. *Naviguer* and *suivre* were often not correctly interpreted.

(b) How has contact with tourists affected the animals' behaviour? (2 marks)

- They rely on people for food
OR
They become dependant on the tourists/are fed too much = 1 mark
- They are aggressive with people who do not feed them
fast enough/quickly = 1 mark

Comment: A detailed answer was required to show the link between the dolphins' dependency on the food and the reason why aggression was shown.

(c) (i) Why was this type of tourism encouraged at first? (2 marks)

- The Green(ie)s/environmentalists attracted public attention/
made the public aware... = 1 mark
- of the disappearance/decreasing numbers/endangerment of these
animals = 1 mark

Comment: It was important to mention the environmentalists, which many students failed to do. *Disparition* was unfamiliar to many students.

(ii) Why is it continuing? (1 mark)

- Commercial reasons/gain/earning lots of money/making
money/profitting so much from it = 1 mark

Comment: Most students had no problems with this question.

(d) What is the *cercle vicieux* referred to in the last paragraph? (2 marks)

- The vicious circle is that the protection of animals by tourists/
tourism (tourist) agencies... = 1 mark
- leads to new problems/bad consequences/worse consequences = 1 mark

Comment: The best answers to this question were the ones that showed a global understanding of the question rather than a direct translation.

Sample answers to (c) (i) and (ii)

Excellent response:

- (i) *It was encouraged at the beginning because for the Greenies it was a good reason to draw attention to the public about this phenomenon and the disappearing of such marvellous animals.*
- (ii) *It is continuing because certain tourist agencies have gotten a lot of money...*

Comment: Although the expression in (c) (i) is not absolutely correct, the global comprehension of the student can be in no doubt.

Poor response:

- (i) *At first whale watching (included in a holiday package) was encouraged to bring to the public's attention the desperation of the beautiful animals.*

Comment: This response failed to mention either the role of the environmentalists in this matter, or the fact that the animals are in danger of extinction.

2 UNIT Z: SECTION II – WRITING SKILLS

General Comments

Question 4.

Letter: As in past years, most students chose this question. Students needed to be able to express themselves in both the present tense and the future/*futur proche* in order to meet the demands of this question. Some – but not as many as in recent years – did this very well (see Sample A). Others lost marks because (a) they wrote about what they had done with the money, instead of what they were going to do, (b) they did not write about what their job involved, but just that they had one or (c) they did not refer at all to the cue in their response. Students are expected to allocate a reasonable proportion of their writing to both/all parts of a topic.

It was, however, pleasing to see that a number of students supported the content of their letters with pre-learned, but appropriate, greetings and conclusions.

Comments relevant to Question 4:

- Greetings, days of the week and elision (*l', j', etc.*) need more preparation.
- Verbs were often poorly used, eg *je suis travail(le)* for *I am working*, typified the effect of translating directly from English. Some students settled on using the infinitive form exclusively *je travailler*.
- Consistency in the use of *tu* or *vous* was neglected by many.
- Several students digressed from the topic altogether and wrote on a pre-determined subject, no matter how irrelevant, and were penalised very heavily.
- Students who were able to answer the question fully AND INCORPORATE FLAIR AND ORIGINALITY were rewarded for their efforts, even though their expression may have contained errors in spelling and grammar. (SAMPLE B was awarded 9 out of 10 for this reason.)

Question 5.

Dialogue: Many students wrote fluent, relevant answers in true dialogue form with realistic colloquial exchanges. Unfortunately, several misinterpreted *avant de partir* as *before leaving FOR home* and set the dialogue in the wrong location and circumstances, often accompanied by the wrong verb tense.

As in Question 4, there was a good deal of digression from the topic and, when this replaced the topic altogether, many marks were lost. Greetings and goodbyes were sometimes extended and repeated at the expense of any substance to the dialogue. Attempts to achieve the word length by introducing extraneous material or repetition are always met with a substantial deduction of marks.

Question 6.

Postcard and Note: This year the note preceded the postcard and was disregarded or very badly handled by several of those few students who attempted this question. Really good answers were hard to find as most students seem to have been prepared in class to attempt the other writing forms. The situation to be addressed in this question appeared too challenging for nearly all who attempted it. Part (a) was very widely misunderstood.

The following general advice is offered to students:

- Attempt the style of writing for which you have been trained and which you have practised.
- Address all parts of the topic and write in the style appropriate to the question selected.
- Use variety and imagination whenever possible, but if you do not know a word or expression, do not use it.
- There was a considerable amount of *franglais* and English in this year's answers.
- Adhere to the topic and avoid irrelevant passages. Additions which colour and give flair to an answer are encouraged, but they must be relevant and supportive.

Areas of difficulty:

- conjugation of verbs and verb agreements
- numbers
- dates
- greetings
- unfamiliarity with the form and use of possessive adjectives *mon l'équipe*
- unsuccessful attempts at positioning pronoun objects
- misunderstanding of the requirements of the question
- unfamiliarity with the *vous devez* used in the questions

Impression Marking Scale

The 2UZ Writing task was marked out of 10 whole marks, with the following descriptors used as a guide to markers when ranking students' performance.

10 marks

Excellent communication of meaning: well-structured and logically developed response. Good expansion of ideas; few errors in grammar and structures; a wide vocabulary.

9 marks

Good communication with well structured response. Some expansion of ideas with a good knowledge of grammar and vocabulary demonstrated, with some imperfections.

8 marks

Good communication, structure and development. Some errors, not detracting greatly from fluency.

7 marks

Communication exists in a structured response. Some errors of vocabulary and structures but overall fluency maintained.

6 marks

Satisfactory ability to communicate, despite a number of errors. Occasional fluency of expression.

5 marks

Communication exists, despite quite a number of errors. Consistently mediocre fluency of expression. The *average* script.

4 marks

Communication exists, but is hindered by defective use of language. Some structure.

3 marks

Communication attempted, but extremely limited meaning conveyed. Limited structure.

2 marks

Only a few relevant words and/or a very faulty expression.

1 mark

Odd words recognisable, but no structure or cohesion.

0 marks

Non-attempt OR a few disconnected words OR no words of relevance to the topic.

NOTE: Answers which are substantially short of the word requirement and answers which show a misunderstanding of the topic (for example, which are written in the wrong tense) will still be judged according to the above criteria, but will lose marks for not fulfilling the requirements of the question.

Sample Responses (with original errors uncorrected)

Sample A

Excellent response:

Sydney, le 19 décembre

Chère Julie,

J'ai été très contente d'avoir reçu ta lettre, elle m'a fait grand plaisir. Je te prie de m'excuser de ne pas avoir écrit plus tôt, c'est que j'ai trouvé un job pour les vacances d'été, et je suis très pressée. Ce job est épouvantable – je travaille dans un usine! Mais je dois travailler parce que, en ce moment, je suis fauchée!

L'année dernière, j'avais un job formidable. J'ai travaillé dans un boutique, et j'ai gagné beaucoup plus d'argent! Mais cette année, je ne pouvais pas trouver un job comme ca!

Après cet été, je serai très riche! J'espère que je pourrai aller en Europe l'année prochaine. Si j'avais assez d'argent, je pourrais te visiter en France parce que ca me ferait grand plaisir de te revoir. Tu habites à Chamonix, n'est-ce pas?...

J'ai déjà décidé de dépenser mon argent en France. Ca serait génial! Quand tu m'écriras il faudra me dire tout ce que tu en penses! J'attends ta prochaine lettre avec impatience.

Amitiés, Caroline

Sample B
Very good response:

Sydney, le 29 novembre

Chere Brigitte,

Comment vas-tu? Je vais bien. Je te remercie de ta lettre, qui est arrivée hier. J'étais contente d'avoir de tes nouvelles. J'ai bonnes nouvelles! J'ai trouvé un job pour les vacances d'été. Formidable, n'est-ce pas? Le job est dans mon restaurant favoris, 'Chez Monica'. Je commence mardi prochain à cinq heures. Je porterai une robe noire, très chic. Mon amie Michelle travaille à Chez Monica aussi, J'espère que elle m'aidera. Heuresment, Michelle me dit que le patron est très gentil.

Je devrai servir aux tables et, après les repas, présentée l'addition. Très facile, j'espère. Chez Monica a les nourritures délicieux! Beaucoup de desserts! Les glace au fraises, des gâteaux chocolats... très bon!

J'attends avec impatience pour quand je gagne des argents. Malheureusement, mes parents me veulent mettre un peu de argent dans la banque. Mais je crois que j'achèterai des nouveaux vêtements, oui... Aussi mon amie Jessica a aidé avec mes études la semaine dernière, dont j'ammenerai au theatre, avec moi...

N'oublies pas, écris-moi, si tu as une petite minute de libre! J'espère que ton famille vas bien.

Bien à toi, Nicole

Sample C
Average response:

le 5 novembre, 1997

Chère Nicole,

Salut c'es moi, ta copain de Australie! Ca va? Moi, Ca Va bien. J'ai trouvé un job, c'est les Vacances d'été, et il fait très chaud.

J'ai cherchez beacoup pour un job bien, et voilà, c'est formidable. Je joue avec les enfants dans la hopital. J'adore me job et j'ai beacoup d'argent. J'ai achite un petite voitue rouge, et aussi une grande chien, elle s'appelle April. Mes parents, ils sont très hereaux avec moi.

Mon frère Michael, que est en France, fait son service militaire dans la marine.

Je vais aller chez Michael à Noël. Je vais visiter chez toi aussi!

Amitiés, Leanne

Bien des choses chez toi! écris-moi vite!

Sample D

Below average response:

Chez Anne-Marie

Bonjour Anne. Ça va? Quoi sont les vacances? Je vais trouver un job à une épicerie. il est bon.

J'ai l'argent pour Noël et aussi je suis allée en Paris dans juin. mon père est mal. elle est dans l'hôpital. Elle dit bonjour.

Je commence mon job le lundi à sept heures. très bonne heure et fin à sept heures le soir. c'est mal. il est retardé.

Je travaille le lundi, mardi, mercredi, vendredi et samedi.

mais le dimanche je finis à cinq heures. J'ai mon argent le lundi. il est cent francs par jour, cinq cents francs par semaine. je peux acheter une voiture dans Août.

J'aime mon travail. il est bon l'argent et aussi de bonnes personnes. J'ai un ami il est à l'épicerie aussi, ils s'appellent Jean.

je vais aller travailler, j'aime vous avoir mon amie.

Marie.

ici est une photo de Jean.