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# 1998 HSC

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## **EXAMINATION REPORT**

### **French**

**Including:**

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

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## 1998 HSC FRENCH ENHANCED EXAMINATION REPORT

### 2 Unit Z Course

#### 1. Listening and Speaking Examination

##### Listening Skills

###### *General Comments*

The 2UZ Listening Examination had a marking scheme of 50 points, which was converted to a mark out of 35.

###### *Marking Criteria*

- Item 1: This item was answered well.
- Item 2: This item was poorly answered by students, particularly part (b) where design was interpreted as 'design'.
- Item 3: Most students handled the 'six bananas' well, but the 250 grammes de cerises proved challenging for many. The 'total price' was well answered.
- Item 4: This question resulted in some students being able to give full answers on how to get to the destination. However, 'place' was not well handled, and the 'six minutes' also proved challenging. Few students provided the idea of 'environment'.
- Item 5: Some students had problems with the concept of the machine not accepting the woman's card. Most students answered (b) correctly.
- Item 6: The physical descriptions of the ideal man and woman were answered well by the majority of students. However, the sport *planche à voile* stumped a few students.
- Item 7: Most students understood that the library was closed on Sundays; however, time expressed using the 24-hour clock is still causing problems for some students.
- Item 8: This was one of the best-answered items.
- Item 9: This was well answered by most students. Students should cross out options that are not applicable as they listen to the item so that the option left over is the logical choice.
- Item 10: Most students were able to provide three items in Philippe's bedroom, however, *magnétoscope* was either omitted or interpreted as 'a telescope'.
- Item 11: Some students found *hiver* difficult or misunderstood the *pour deux semaines* as *when* the man was going to Nouméa rather than *how long* he was going for. Most students answered *il fait beau* well, but *orages* proved challenging.
- Item 12: (a) Details and qualifiers such as *affreux* and *toute la nuit* were left out by many students, however most answered *mal de tête* well.
- (b) This part was poorly answered due to the time and other details being either omitted or confused.

Several students added 'if pain persists see your doctor' which was not based on the item, but rather their exposure to standard advertising campaigns. Prepositions such as *après* were either misinterpreted or omitted. Students had difficulty distinguishing between *deux/dix/des*.

- Item 13: Some students had difficulty with *Indonésie*. Most students demonstrated an understanding of *université*, but some did not comprehend that the woman was not simply ‘visiting the university’, but planning to study there.
- Item 14: Most students deduced that it was a hairdresser being called. Some students, however, interpreted the question as asking for the identity of the female caller, hence Michelle Martin was also accepted as a valid response. Most students demonstrated an understanding that the reason for the change in appointment time was due to *ma voiture*.
- Item 15: Most students were familiar with *escargot*; however, *des petits pois* proved quite challenging. *Vin blanc* was well handled by the majority of students.
- Item 16: Most students handled the ‘phone number’ very well; however, details such as *au Canada* or *le 4 mai* were often omitted.
- Item 17: This item proved extremely challenging for some students who did not realise that the woman wanted to change her hotel room. Most students were able to provide two out of the four details required as to why she wanted to move. *Circulation* proved challenging for a few students.
- Item 18: This question was poorly handled by most students. Very few students were able to provide a detailed answer which included *c’est mon genou droit*.
- Item 19: The spelling item C-R-E-U-Z-E-T was well handled by the majority of students. However, the details of the hotel reservation were not successfully handled by those students who believed that it was the 13th and the 16th October rather than all the days between.
- Item 20: This multiple-choice question proved to be the most difficult of the three in this exam. Many had difficulty with *j’ai essayé d’acheter deux billets mais il n’en restait plus* hence many chose (b) instead of (c) as their answer.

## Speaking Skills

### 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 students on the basis of their authentic rendition of 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.

Marks	Comment
<b>5 points</b>	As good as can be expected from a 2UZ student (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.
<b>4 points</b>	Good communication with some unevenness in pronunciation, fluency and accuracy of structures and vocabulary. A good level of authenticity with some flaws.
<b>3 points</b>	Average communication with some hesitancy and inaccuracy. Communicating more than half of the ideas presented. Pauses and omissions at times.
<b>2 points</b>	Some communication but with poor flow and numerous inaccuracies. Obvious gaps in knowledge.
<b>1 point</b>	Minimal communication. Very few complete sentences. A lot of <i>franglais</i> and English. Pronunciation and intonation inappropriate, impeding meaning. Substantial lack of knowledge.
<b>0 points</b>	Non-attempt (perhaps some disconnected words) or an attempt which is entirely <i>franglais</i> or English and contains nothing or almost nothing correct.

### Difficulties encountered by students

#### Question 1

Students said *je suis allé* instead of *je vais* and *mon grandparents* instead of *mes*.

*Chez mes grandparents* was not used by many students.

Students said *j'aime la piscine* instead of *j'aime nager/j'aime la natation*.

Students used *vous* instead of *tu*.

Mispronunciation of *deux, semaines, grandparents*.

#### Question 2

Students used their own name instead of Alex Martin.

Students said *chez toi* instead of *chez vous*.

Students were unable to spell *Martin* in French.

Students did not use *nom/prénom* correctly.

Omission of *de* in *J'ai besoin d'aller*.

Some students did not express the idea of 'needing to go to the bank'.

### Question 3

Students said *avignon* instead of *avion*.

Many students did not know *des vols*.

Use of incorrect time expressions, eg *dans la nuit* instead of *le soir*.

Some students used the wrong day of the week.

Many students were unable to translate 'next Thursday'.

Use of *travailler* instead of *voyager*.

### Question 4

Mispronunciation of *eau* and *huile*.

Students did not express the idea of 'what is the nearest town' and 'how far is it from here'. These two lines caused problems for most students.

Many students could not translate 'nearest'.

### Question 5

Many students could not express 'sorry for being late'.

Use of incorrect tense (ie *Il y a* instead of *Il y avait*).

Unable to translate 'last night'.

Many students did not express the idea of 'all going to the country'.

Students said *nous allons* instead of *si on allait* without intonation.

Use of *pays* instead of *campagne*.

Mispronunciation of *campagne*.

### Advice to teachers

Ensure that all tape recordings are audible. Intonation and fluency are important. Encourage students to concentrate on communication. Discourage pauses between words of phrases.

Students are not to identify themselves or their school by name. Teachers are not to read out cue lines one by one. Students are being marked for fluency in each question. If a student stumbles over a line, he/she only needs to repeat the line. There is no need to start from the beginning again.

Once a student has begun a question, teachers should refrain from interrupting, as this can affect the student's concentration and fluency. Omitting to say the question number is not a problem as it is usually obvious which question the student is attempting. Please encourage students to attempt all questions when they are preparing for the examination, however minimal their knowledge.

As this can be a very stressful examination for some students it is vital that students have regular practice throughout the course in speaking and recording on tape so that they acquire confidence and the necessary skills to perform well. Students only need to say what is asked of them. It is helpful to indicate to markers on the cassette when a student has completed the speaking test by saying 'end of test'.

**Sample Responses** (with original errors uncorrected)

**An Example of an Excellent Response**

*Je suis désolé d'être en retard*

*Il y avait un accident dans le métro*

*Je suis allé au cinéma hier soir.*

*Si on allait tous à la campagne ce weekend?*

**Comment**

Excellent or near excellent pronunciation and fluency, structures and vocabulary. Accurate, no hesitation, confident.

**An Example of an Average Response**

*Je suis désolé retard*

*Je vois un accident dans le métro*

*Je vais de ciné un nuit*

*Nous aller le country ce weekend*

**Comment**

Some incorrect words, tenses and pronunciation; some concepts omitted; some hesitancy.

**An Example of a Poor Response**

*Je suis désolé retard*

*Un accident et le métro*

*Je went cinéma*

**Comment**

Most words incorrect or omitted, long pauses, mispronunciation, *franglais*, incomplete sentences.

The following good alternatives were used by students.

**Question 1**

**Line 1:** *Je vais au bord de la mer*

**Line 2:** *Je vais rendre visite*

**Line 3:** *J'aime me baigner. J'aime bien nager*  
*J'aime la natation*

**Question 2**

**Line 2:** 'Gift' was translated as various items, eg *des chocolats, des fleurs*.

**Line 3:** *A quelle heure vous mangez le matin?*

**Question 3**

**Line 1:** *Avez-vous une place pour jeudi prochain? Puis-je partir jeudi prochain?*

**Line 3:** *Je préfère aller le soir*

**Line 4:** *Vous connaissez un bon hôtel?*



#### Question 4

**Line 1:** *J'ai besoin d'huile/d'eau*

**Line 2:** *J'ai oublié/perdu mon plan/ma carte*

**Line 3:** *Quelle ville est près d'ici?*

**Line 4:** *Il faut combien de temps pour aller cette ville  
C'est quelle distance d'ici?*

#### Question 5

**Line 1:** *Je suis désolé d'arriver tard*

**Line 2:** *J'ai vu un accident dans le métro*

**Line 4:** *Nous allons la campagne ce weekend?  
Using intonation  
Si on allait la campagne samedi/dimanche?*

## 2. Reading and Writing Examination

### Section I – Reading Skills

#### Question 1

##### *General Comments*

Generally the text did not pose any major problems to students in terms of language or length. However, many students misinterpreted 'kiwi' as the fruit, or an inhabitant of New Zealand.

##### *Specific Comments*

#### (a) **An Example of an Excellent Response**

The problem identified by the New Zealand Society of Natural History is that the kiwi (a bird which can't fly) is in danger of extinction in the North Island of New Zealand.

##### **Comment**

Excellent students understood that the problem was in process, ie that these birds were in danger of becoming extinct in the North Island.

#### **An Example of a Good Response**

The New Zealand Society of Natural History has declared the kiwi (A bird that doesn't fly) is dropping in population taking in the Northern Isle.

##### **Comment**

Some students were awarded the marks for understanding the general concept but not necessarily using the exact words, 'extinction', 'endangered' or 'North Island'.

#### **An Example of a Poor Response**

The New Zealand society of Natural History says that the kiwi is in danger and disappearing in the North.

### **Comment**

Some students did not indicate that they understood that the problem was occurring on the North Island of New Zealand.

In addition, some students did not understand that *disparition* meant ‘disappearance’.

- (b) Overall this question was well handed by the majority of students.

### **An Example of an Excellent Response**

Introduction of predators, and human intrusion of their natural territory.

### **Comment**

Excellent students indicated that the predators had been introduced and that humans intruded on the kiwis’ territory.

- (c) Students who wrote the French word *emblème* were not awarded the mark unless they clearly defined the concept in some other way, eg symbol, national bird representing New Zealand.

Some students experienced some difficulty identifying the answer to this question located as it was between the answers to (a) and (b) in the passage.

- (d)(i)(ii) In the weaker responses to this question students did not successfully use the correct tenses to distinguish between what had happened in the past and what would happen in the future.

The negative, *non plus* and the approximation *aine* on numbers (ie *douzaine*) were not recognised in many cases, costing students marks.

## **Question 2**

### **General Comments**

Despite the presence of various vocabulary items which proved challenging and a wide variety of tenses and several modal forms, the questions were answered well by the best students. A sound knowledge of the French language was required, especially with regard to verbs.

### **Specific Comments**

- (a) Most students provided insufficient information, as three details were required for full marks.
- (b) The element of risk had to be included in the answer. Almost all students used the correct terminology of 230 francs and were not tempted to write the \$ sign.
- (c) Most students handled the question successfully prompted by the word *l’objectif*.
- (d) Many students found the words *atteste* and *formation* challenging. It was not uncommon to find a response such as ‘The B.S.R. is not an exam. It is a test.’

### **An Example of an Excellent Response**

The B.S.R. isn’t a test. The certificate shows you have done a three hour practical training course to learn how to drive safely.

- (e) The verb *conduire* was sometimes mistranslated as ‘conduct’. Also a significant number of students translated *moniteur* as ‘a computer screen’ and therefore concluded that the test was theoretical. Others thought the driver was observing the instructor.

- (f) The words *vitesse* and *carrefour* proved challenging. Another concept wrongly comprehended was *circulation*, often literally translated as circulation (of the blood, in some cases). Some students translated *négociier* as ‘negotiate at’, thus losing the point.
- (g) This question was generally well answered. Weaker responses did not specify that it was the instructor who could refuse to continue the session.
- (h) The expressions *formation gratuite* and *sinon* were often misunderstood. Some students wrote contradictory statements, eg ‘a free course costing a minimum of 300 francs’.

#### **An Example of a Good Response**

To help their students pass the BSR, certain schools have decided to organise a free lesson for students in year.

#### **An Example of a Below Average Response**

They have organised information to help their students

### **Question 3**

#### **General Comments**

Some students were unfamiliar with the cultural knowledge necessary to understand the concepts of *métropolitaine*, *transfert*, and *école de langue*. Students need to be reminded that they must include **all** relevant detail in any question when the number of required details is not given. For example, many students responded to question (b) by citing the combined Sydney/Gold Coast stay, and ignored the correct response: return flight, transfer to hotel and hotel accommodation.

In the same way, 5 points were identified as relevant to question (f). Many students gave only one or two of the 5 details required.

Anglicized expressions, such as ‘camping-car’, which are not current English usage, are not acceptable and must be explained.

#### **Specific Comments**

- (a) When students failed to find the item *préfèrent* in the passage, they should have immediately looked for a French synonym, eg *aimer*. Two forms could be found: *aiment* in line 1 and *les plus aimées* in line 4, suggested two types of preference. Many students gave only one (Australian and France). *Endroit* was not generally known. The phrase *en été* was omitted in many responses.

#### **An Example of a Good Response**

New Caledonians love to return to the same place every year. And it also showed that in summer Australia and metropolitan France still remain their preferred destinations. (Most liked)

#### **An Example of a Below Average Response**

The Survey confirms New Caledonians prefer to go to the centre of Nouméa. They also like to go to Australia and the Metropolitan area of France.

- (b) As stated above, ‘the package’ was often understood to include hotel stays in Sydney and the Gold Coast.
- (c) For full marks an understanding of *soldes* was required.

- (d) Many students were confused by the expression *avoir l'air de* together with the verb *devenir*, thinking that 'the air in Melbourne is divine!' This question also required an understanding of the difference between the comparative and superlative, ie *plus visité* and not *le plus visité*.
- (e) This question did not provide many difficulties. However, weaker responses indicated that some students did not grasp the appropriate meaning of *fête*, ie the celebrations at this time of year.
- (f) A complete response required students to give all relevant details, ie *tout en restant largement distancée*, which misled some students who interpreted it as one of the attractions.

*Ecole de langue* was not seen as a specialised language school, so many students thought that students merely learnt the language 'at school' (even in New Calédonia). Even some excellent students did not include the qualifying phrase *en moyenne* with the three weeks and *en famille* could have been interpreted as either 'with a family' (NZ family) or 'as a family' (their own). Many students did not recognise the verb *louer* and the concept of *camping-car* as a 'campervan' was often inadequately explained.

#### **An Example of an Average Response**

It is a large distance away. The New Caledonians take their children to the school of language and then travel for 3 weeks. They hire a camping-car and discover nature.

#### **An Example of an Average Response**

New Caledonians are attracted to New Zealand as it is a reasonably short distance away and is fairly cheap this year. The New Caledonians can involve their children in school. It is a good place to spend about three weeks with their family. You can hire a camping-car as it is an ideal destination to rediscover nature. The choice of New Zealand is only second to Australia and France.

## Section II – Writing Skills

### Question 4 – Letter

#### *General Comments*

Most students selected this question. In this task students needed to express themselves in the past tense, particularly the *passé composé*. Some did this satisfactorily, a few very well indeed. (See Sample A). Others lost marks because they misunderstood *ce qui s'est passé* and *hier soir*. This led to inappropriate tenses being used throughout the letter, with many students referring to the party as a future event and inviting their cousins to attend. Some who did not know *racontez* decided it was equivalent to *demandez* and thus inverted the purpose of the letter.

It was, however, pleasing to see that the responses to this question, regardless of their quality, generally met the required word length. A few sufficiently long efforts were, unfortunately, hampered by lengthy introductions and conclusions which surrounded too little content on the topic, or by long sections of pre-learned material unrelated to the topic.

#### *Specific Comments*

- Several students possessed limited vocabulary for this question and were unable to expand upon quite brief references to the events which took place at the *fête d'anniversaire*. The substance of Sample B exemplifies that of numerous responses.
- Some students settled on using the infinitive form of the verb exclusively, eg *je aller!*
- 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.
- Greetings, days of the week, conjunctions and elision (*l', j'* etc) need more preparation.

### Question 5 – Dialogue

#### *General Comments*

Although more knowledgeable students were able to sustain realistic and creative dialogues, many of the less able students presented exchanges that were very short (often one or two words per line) and lack both structure and relevance to the topic. Many students failed to understand that the main dialogue involved *vous* and *votre frère/soeur*. In some scripts conversation with the shop assistants or cafe staff dominated.

Better scripts demonstrated a wide range of vocabulary in choice of fit and suitability for particular people. It was encouraging to see use of idiomatic expressions to add humour and vitality to the dialogues.

Some misunderstanding of the time frame was evident where candidates misinterpreted *vous allez offrir* and listed purchases already made. Unfortunately, there were numerous students whose use of quite banal language was punctuated by frequent spelling mistakes of really basic vocabulary. Lack of adjective agreement was most apparent, due to the nature of the topic — involving various articles to be bought. English language constructions such as *j'achète mon père un vélo* emerged far too often.

Sample D (Dialogue) exemplifies the problems which many students had with some of the verb forms that the dialogue topic elicited. The use of any English detracts from the impression made on those who mark such an answer. On the other hand, Sample B, also a dialogue, shows that a degree of imagination and flair is able to animate the conversation and create a more favourable impression than Sample D.

### Question 6 – Postcard and Note

The Postcard and Note proved very challenging for many students. Of the relatively few students who attempted this option, several clearly thought they were only required to answer either part (a) or part (b), instead of both parts, and consequently they lost marks.

Few students understood what they were required to do in the note section, ie to whom they were writing or with whom they were going to be in Paris. The expression *famille d'accueil* was unknown to most students.

#### Advice to students

- Attempt the style of writing for which you have been trained and which you have practised.
- Ensure that all parts of the topic have been addressed and that the style of writing required by the question has been observed.
- Use flair and imagination whenever possible, but operate within the constraints of the topic.
- The general principle: If you do not know it, do not use it!
- Do not invent words or substitute English words in the text of your answers.
- Devote considerable time and effort to learning how to express yourself in the present, the past and the future. (Very few students were able to do this consistently when responding to this year's questions).
- Avoid lengthy irrelevant episodes or anecdotes in your responses. It is certainly acceptable to introduce some supporting material in order to add flair to a response, but it should not replace the situation outlined in the question.

#### Areas of difficulty:

- Conjugation of verbs in various tenses.
- Verb agreements and adjective agreements.
- Dates.
- Greetings.
- Unfamiliarity with possessive adjectives (eg *elle nom est whiskers*).
- Possessive expressions (eg *Pierre's anniversaire*).

*Marking Criteria*

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.

<b>Marks</b>	<b>Comment</b>
<b>10</b>	Excellent communication of meaning, with a well-structured and logically developed response. Good expansion of ideas; few errors in grammar and structures; a wide vocabulary.
<b>9</b>	Not as good as '10' in the features listed above.
<b>8</b>	Good communication, structure and development. Some errors, not detracting greatly from fluency.
<b>7</b>	Not as good as '8' in the features listed above.
<b>6</b>	Satisfactory ability to communicate, despite a number of errors. Occasional fluency of expression.
<b>5</b>	Communication exists, despite quite a number of errors. Consistently mediocre fluency of expression.
<b>4</b>	Communication exists, but is hindered by defective use of language. Some structure.
<b>3</b>	Communication attempted, but extremely limited meaning conveyed. Limited structure.
<b>2</b>	Only a few relevant words and/or very faulty expression.
<b>1</b>	Odd words recognisable, but no structure or cohesion.
<b>0</b>	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 misinterpretation 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)**Letter: An Example of an Excellent Response****Sample A**

*Griffith, le 20 août.*

*Chère Marie,*

*Merci beaucoup de ta gentille lettre, que j'ai reçue mercredi. Je suis heureuse que tu vas mieux, après avoir attrapé la grippe. Tu m'as demandé ce que je fais le samedi soir. Alors, hier soir, je suis allée chez mon amie, Claire. Elle fêtait sa seizième anniversaire.*

*Vers six heures du soir, je suis allée chez Claire. Je lui donnais une nouvelle robe, comme cadeau. Elle était rouge, et elle était très belle. Je crois qu'elle l'aime beaucoup. Quand tous ses amis sont arrivés, nous avons pris le dîner. Le dîner a goûté délicieux! Nous avons mangé du coq au vin comme plat principal, et comme dessert, nous avons pris une tarte aux pommes.*



*Après le dîner, nous nous sommes promenés au Club des Jeunes, qui n'était pas trop loin de chez Claire. On s'y amusait beaucoup. J'ai dansé avec mes amis, ou j'ai écouté de bons CDs. J'apprenais à jouer au billard aussi. Sais-tu jouer au billard? C'est un peu difficile au début, mais quand on pourra jouer bien, c'est épatant! Je n'aimais pas le babyfoot du tout. C'est trop ennuyeux.*

*Quand je suis devenue fatiguée, j'ai passé mon temps à bavarder avec mes amis. Puis nous sommes rentrés chez Claire. Nous avons dormi dans un sac à coucher sur le plancher de la chambre de Claire. Nous étions très fatigués, mais nous nous sommes bien amusés.*

*Je crois que tu auras dix-huit ans le quinze septembre? Bonne anniversaire à toi!*

*Meilleures pensées à toute la famille.*

*Amitiés, Jeanne.*

### **Dialogue: An Example of an Above Average Response**

#### **Sample B**

*Ring, ring*

- *Allô C'est toi Jack?*
- *Oui! C'est moi. Qui est-ce?*
- *Jane, votre soeur.*
- *Bonjour ma petite soeur. Comment ca va?*
- *Ca va et toi?*
- *Oui, ca va. Qu'est-ce qu'il ya?*
- *Tu veux venir acheter des cadeaux de Noel avec moi pour notre famille et vos amis.*
- *D'accord! Quand?*
- *Maintenant si possible*
- *Qui, Je viendrai dans cinq minutes. A tout a l'heure.*
- *Au revoir.*

#### **A la centre commercial**

- *Jack, regardez!*
- *Quoi?*
- *C'est une pullover C'est belle n'est-ce pas? Je vais acheter cette pullover pour mon amie Sophie.*
- *Regardez! Il y a des chocolat. Nous pouvons acheter des chocolat pour notre tante.*
- *Je suis d'accord. Elle aime beaucoup de chocolat.*
- *Il y a une belle robe nous pouvons acheter pour maman et un chapeau pour papa.*
- *Oui, ils aimeront la robe et le chapeau, surtout papa, il adores les chapeaux.*
- *Attendez! Je vais acheter ces cadeaux de Noel, maintenant.*
- *Oh!Zut! Je n'ai plus pas d'argent.*
- *Je payera. C'est notre cadeaux pour eux non?*
- *Oui, alors, je payera pour tante Sally et aussi pour petite Jenny.*
- *D'accord. Quel heure il-est?*
- *Dix sept heure demi. Pourquoi?*
- *Je dois partir. Je commence travail à dix-huit heure. Je suis desolé. Nous viendrai demain.*
- *D'accord. Je vais rester. Je prendras le train.*
- *Au revoir!*
- *Au revoir!*



### **Letter: An Example of an Average Response**

#### **Sample C**

*Jeudi ie vingt-neuf*

*Octobre 1998*

*Chère Simone,*

*Comment vas-tu? Je vais très bien. J'espère que cette lettre trouve tous en bonne santé.*

*Merci bien de ta gentille lettre. Quel temps fait-il? Ici il fait beau. Hier soir, je suis allé à fête d'anniversaire de votre amie.*

*Nous avons mangé très bon noituire. J'ai vu beaucoup de ma amies, qui aller à ma ecole. Nous avons parlé pour long temps vers ecole et garçons.*

*Nous avons resté depuis vingt-deux heures et j'ai dormi à ma amie maison.*

*Quelles sont tes nouvelles?*

*Je vais te quitter maintenant parce qu'il est tard et je suis fatiguée.*

*N'oublie pas de m'écrire.*

*Ecris-moi vite*

*Grosses bises*

*Ton amie*

*Karen.*

### **Dialogue: An Example of a Below Average Response**

#### **Sample D**

Myself: Irene, es que on peut venir a le grand magasin? Je besoin acheter des cadeaux de Noel.

Irene: Oui. J'adore Noel. Je venir.  
(Irene and I then go to the shopping centre).

Myself: Vous desirez, Irene?

Irene: Je ne suis pas.

Myself: Chemise, lunettes du soleil?

Irene: Je voudrais le chemise s'il vous plaît.

Myself: Très bien. (talking to shop assistant) Excuse-moi.  
Je voudrais acheter le chemise pour mon soeur. Je vois dois combien?

Shop Le chemise est (looking for price tag)

Assistant: Deux cent francs quarante.

Myself: Oh, quand même. Tant pis.  
Je vous remercie.

Shop

Assistant: Je vous en prie.

Myself: (to Irene) c'est trop?

- Irene: C'est ça va.
- Myself: Je achete le lunette du soleil.  
(entering a different shop). Pardon madame.  
Je voudrais acheter le lunette du soleil s'il vous plaît.
- Shop Lady: Bien. Le prix est quatre vingt Francs.
- Myself: Ça va. (handing her the money) Merci Au revoir Madame.
- Myself: (handing then to Irene) Voilà. Cadeaux de Noel.
- Irene: Merci Je l'adore.
- Myself: Je suis fatigüe. On y va.
- Irene: Ça va.

## **2 Unit General Course**

### **1. Listening and Speaking Examination**

#### **Listening Skills**

##### ***General Comments***

Continuing on from the positive trends of last year most students are to be congratulated on how well they handled this, at times, challenging examination. A number of students gained full or close to full marks and it is to their credit that they could demonstrate a depth of understanding of French. However as with previous years many students obviously demonstrated an understanding of the gist of items but did not give detailed, comprehensive answers.

##### **Advice to students**

- Adhere to the text and do not embellish your answers.
- Make full use of the students' notes column.
- Avoid giving detailed contradictory answers.
- Avoid writing any part of your response in French.
- Write coherent and unambiguous answers.
- Transcribe numbers and letters correctly.

**The following vocabulary items proved particularly challenging:**

<i>magnétoscope:</i>	video player, VCR
<i>réveiller:</i>	to wake someone else up (rather than yourself)
<i>fort(e):</i>	meaning loud in the context of music rather than strong
<i>des chutes de neige:</i>	snowfalls
<i>un temps nuageux:</i>	cloudy weather
<i>les animaux de deuxième main:</i>	second-hand animals
<i>souterrain:</i>	underground
<i>assez:</i>	quite, rather
<i>plusieurs:</i>	several
<i>passer un examen:</i>	to sit for an exam
<i>venir de:</i>	to have just done something
<i>téléphoner en PCV:</i>	to ring reverse charges
<i>une télécarte:</i>	a phone card
<i>6 tranches:</i>	6 slices
<i>faire les courses:</i>	to go shopping
<i>une chaîne hi-fi:</i>	a stereo system

**General Comments**

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

**Specific Comments**

**Item 1**

**Answer**

A la douane

**Comment**

The majority of students answered this question successfully.

**Item 2**

**Answer**

Name: ROCARD

Telephone number: 42 14 93 09

**Comment**

The majority of students scored full marks on this question. However some students were still confusing simple numbers and had not mastered their alphabet in French. It is strongly recommended that they practise these simple skills regularly.

### Item 3

#### Answer (a)

Any three of the following:

- Computer
- Television
- Video recorder/VCR
- Stereo system.

#### Comment

Most students were able to score some marks in this question. The stumbling blocks for many students were video recorder and *chaîne hi-fi*. Many students translated *magnétoscope* as ‘microscope’ or ‘telescope’ and *chaîne hi-fi* was generally not understood.

#### Answer (b)

She has to share her room with her two sisters/sisters.

#### Comment

This was generally well done, however some students did not score the mark as they wrote sister for sisters and sometimes even brother.

### Item 4

#### Answer

Any of the following two details scores a tick:

- niece
- blonde
- curly/wavy
- 24th June.

#### Comment

Though a relatively simple fill-in question, it proved challenging for many students. ‘Niece’ was often written as ‘daughter’, ‘blonde’ was heard as *blanc* and ‘June’ was written as ‘July’.

### Item 5

A straightforward question handled well by most students.

### Item 6

#### Answer

Any two of the following points for a tick:

- she must wake up
- her two brothers
- make them breakfast/it takes up her time, all her time etc.

### Comment

This question specifically demanded detail and as such students need to put down precisely what they hear. Students who gained full marks were those who made good use of the students' notes columns.

Students who embellished on the idea of Martine's parents having gone out for the evening did not gain that point. *Je dois les réveiller* was a stumbling block with many students not recognising that she had to wake up her brothers and not herself.

Many students gave a very loose idea of *ça me prend du temps* and so did not score a tick.

This was a question that differentiated dramatically between students. Students must insure that they do not embellish their answers with information not included in items.

### Item 7

#### Answer (a)

Too violent, the music was too loud.

### Comment

This item was not generally well done. Many misheard *violent* as 'violin' or 'trop long'. Students should be very aware of the difference in meaning between *trop* and *très* as this can be an important part of an answer. The word *forte* has several meanings and in this context it must be translated as 'loud'. 'Too strong' was not an acceptable rendering.

#### Answer (b)

She has lived all her life in France.

### Comment

The best answers to this question were always qualified. Students should try and adhere to the text. 'As she was brought up in France' was not acceptable.

### Item 8

#### Answer

With lines two and three of the grid being tied, students had to have both fill-ins correct to gain a tick.

- Below/less than zero.
- Centre/middle of the country/showers, rain.
- Cloudy/5–14 degrees.

### Comment

Some vocabulary items such as the following proved challenging:

*Centre du pays* translated as the 'centre of Paris'

*Un temps nuageux* was generally not translated correctly and many students gave it as 'snowy' or 'windy'.

### Item 9

#### Answer (a)

Second-hand animals/service for finding unwanted animals a home.

#### Comment

Many students did not understand the meaning of *deuxième* main and gave answers such as an animal with a second hand and even a second head! Some students wrote the correct answer in the students' notes column and then contradicted themselves when transposing their answer. It is advised that students use the two minutes at the end of the examination to reread their answers to ensure that they have not made any such costly errors.

#### Answer (b)

There were three elements to the required response.

- Children receive pets as gifts at Christmas time.
- After a month they no longer want them or no longer wish to look after them.
- The service is needed to find new families for these unwanted pets.

#### Comment

Some students did not give sufficient detail to ensure that their answers were awarded all the ticks, eg *après un mois* was often omitted.

### Item 10

#### Answer (b)

*L'homme peut obtenir de l'argent du distributeur automatique.*

#### Comment

This item required students to have a global understanding of the whole item.

### Item 11

#### Answer

- not far from the city centre
- underground parking
- quite expensive
- after Monday.

#### Comment

Students needed to be specific in their answers to gain full marks. *Ville* proved very challenging for some students. The English cues had to be fully understood as they were of a different structure to the French text.

### Item 12

#### Answer (a)

- study lots of subjects
- like philosophy
- several languages.

*Plusieurs* was often not understood.

#### Answer (b)

- To sit for/to do the *bac*/final exam/or HSC equivalent.

#### Comment

*Passer un examen* proved challenging for many students who interpreted this phrase as ‘passing an exam’. Students should note that it is acceptable to write *le bac* when there isn’t an actual equivalent.

### Item 13

#### Answer

Any three of these details would gain a tick. Six details were required for full marks, ie Green/Black/5/15/1200F/900F.

#### Comment

Most students gained at least one tick on this question. However, a number of students did not transcribe simple numbers and colours accurately.

### Item 14

#### Answer (a)

Because his pool has just been finished.

#### Comment

*De venir* was not recognised by a number of students.

#### Answer (b)

Because she has shopping to do before the weekend.

#### Comment

*Faire les courses* was often translated as ‘doing a course’ or ‘having work to do’. Some students misunderstood the timeframe as well.

### Item 15

#### Answer (d)

*D'accord, prends ce que tu veux.*

### Item 16

#### Answer (a)

- Ring Australia reverse charges.

#### Comment

*En PCV* was unfamiliar to most students.

#### Answer (b)

- Buy a phonecard.
- Because it is easy to use and not expensive.

#### Comment

*Télécarte* was often transcribed as ‘telecard’ and so students did not gain that point

### Item 17

#### Answer (a)

- Six slices of ham.
- Two kilos of sausages.

#### Comment

*Jambon* was often misheard as *citron*, and translated as ‘lemon’ or even ‘mandarin’! *Saucisses* was sometimes translated as ‘salami’ rather than ‘sausage’.

#### Answer (b)

- 40 francs.

#### Comment

The majority of students gained this point.

## Speaking Skills

### General Comments

The overall standard of the students was satisfactory. The more challenging items that discriminated well were:

- Q3. Line 3: the weather is good
- Q5. Line 1: have just returned from *Marseille*
- Q5. Line 3: enjoyed myself

Fluency, intonation, and pronunciation continued to be important discriminators. Further discriminators were the inappropriate use of interrogative pronouns and the inability to vary introductory phrases, eg Q2 I: intend to, I am going to, I want to (agreement between nouns and adjectives) and Q4 line 1: *le nouveau film français*.



Pronunciation of these vocabulary items was not well done by some students:

<i>ville</i>	<i>bouteille</i>	<i>pique-nique</i>	<i>sac à dos</i>
<i>français</i>	<i>veux</i>	<i>région</i>	<i>intéressant</i>
<i>personne</i>	<i>weekend</i>	<i>spécialité</i>	

Teachers should encourage students to practise speaking under authentic examination conditions in the lead-up to the HSC examination. 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 onto the cassette. Students are reminded that it is sufficient to respond strictly to the cues as no additional marks are given for extra information.

### 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:

Marks	Comment
<b>5 points</b>	As good as can be expected from a non-native speaker. Basically accurate with good flow and natural intonation. Message accurately conveyed.
<b>4 points</b>	Authentic rendering of English cues, possibly with minor imperfections. Good flow and intonation. Minor hesitations which do not impede communication.
<b>3 points</b>	Some hesitancy, some inaccuracy, but communication is generally clear.
<b>2 points</b>	Described flow, many errors, communication hindered as a result.
<b>1 point</b>	Major inaccuracies, not all parts of the question attempted, minimal communication only.
<b>0 points</b>	Does not attempt a reasonable proportion of the item, fails to communicate. Non attempt.

### Specific Comments

#### Question 1

##### Line 1

- Gender of nouns was not always clearly pronounced, eg *une table*.
- Poor pronunciation of *personnes*.

##### Line 2

- Poor pronunciation of *spécialité*, incorrect use of verb for ‘to order’, few students knew to use verb *commander*.
- Few students knew how to say ‘regional **specialty**’ in French.

##### Line 3

- Few students knew to use verb *conseiller* for a recommendation.
- Some students mistakenly addressed the waiter with *tu*.

**Line 4** *Bouteille* was incorrectly pronounced. Some students did not use *de* after *bouteille* (following a quantity). A correct rendition was *Je voudrais une bouteille d’eau minérale*.

## Question 2

Students should take note of the cues, and vary their structures accordingly. For example, 'I intend to', 'I am going to, I want to' in this question.

### Line 1

- Some students left out the word in front of France.
- *L'année prochaine* was poorly pronounced.

### Line 2

- *Étudier* posed a problem as students did use an infinitive verb after *je vais*.
- *Je vais* and *étudier* were not well pronounced.

### Line 3

- Only the better students used *y* in *je voudrais y aller*.
- Many students used the preposition *dans* before *été*.

### Line 4

- *Déjà* was often incorrectly placed.
- *Passé composé – J'ai acheté* was poorly done.  
Some students did not know the vocabulary item *sac à dos* and only mentioned that they had bought *un sac*.

## Question 3

### Line 1

- Many students confused *tu es libre* and *tu as libre*. *Ce weekend* was often replaced with *cette weekend* or *le weekend*.

### Line 2

- Few students correctly rendered the suggestion using *si* and the imperfect. Many students had difficulty with the expression 'to hire bicycles'.

### Line 3

- Many students could not formulate a conditional clause with 'if'. The weather condition was poorly handled with many students including *la météo* in their responses, or confusing the use of the verbs *être* and *faire*. In some cases 'good weather' was often translated as *le temps fait bon* instead of *beau*.

The verb *avoir* often replaced *faire* in the expression *faire un pique-nique*.

## Question 4

### Line 1

- Placement of adjectives in line 1 caused difficulty.
- Agreement between the noun and adjectives was poorly handled,  
eg *nouveau + film*  
*film + français*

**Line 2**

- The preposition *en* in front of languages was often absent or replaced by *dans*.

**Line 3**

- Few students knew *séance* and therefore *la session* was often used.

**Line 4**

- Some students did not know the expression *un tarif réduit*.
- Some students confused *les étudiants* with *les élèves*.

**Question 5**

'I have just returned' caused some difficulties. Some students successfully used the expression *je viens de* and the verb *rentrer*.

**Line 1**

- Many students did not know to use *de* for 'from Marseille'.
- *Marseille* was not always pronounced correctly.

**Line 2**

- Word order of 'interesting city' was often reversed.
- *intéressante* and *ville* were poorly pronounced.

**Line 3**

- This item was handled very poorly, word order and verb tenses were of particular concern.

**Line 4**

- Word order caused problems in this item, as well as the pronunciation of *rencontré* and *gentils*.
- Some students did not know the vocabulary item *des gens* and replaced it with *des personnes*.

**Sample Responses** (with original errors uncorrected)

**An Example of an Excellent Response**

*J'ai l'intention de voyager en France l'année prochaine.*

*Je vais étudier à Paris.*

*Je veux y aller en été. J'ai déjà acheté un sac à dos.*

**Comment**

Excellent intonation, pronunciation, fluency, structure and choice of vocabulary with no hesitations.

**An Example of an Above Average Response**

*Je voudrons voyager en France le prochain an*

*Je va étudier en Paris*

*Je vais aller pendant été*

*J'ai acheté déjà un sac à dos.*

**Comment**

Some errors, some syntactical and vocabulary errors, some hesitancy.

**An Example of a Below Average Response**

*J'ai aller France la semaine prochain (pause)*

*Je va study en Paris*

*Je aller during l'été*

*J'acheter un sac*

**Comment**

Long pause, use of English words, incomplete sentences, many basic errors, poor pronunciation.

**Question 3**

**An Example of an Above Average Response**

*Salut Marie, tu es libre ce weekend?*

*Si on louait des vélos?*

*S'il fait beau, on peut faire un pique-nique?*

*Qu'est-ce que tu veux faire?*

**Comment**

Excellent intonation, pronunciation, fluency, structure and choice of vocabulary with no hesitations.

**An Example of an Average Response**

*Est-ce que tu libre cette weekend?*

*Peut-être nous louer des bicyclettes?*

*Si il fait beau, nous avous un piquenique?*

*Qu'est-ce que tu veux faire?*

**Comment**

Some errors, some structural and vocabulary errors, some hesitancy.

**An Example of a Below Average Response**

*Tu as libre cette weekend?*

*Peut-être nous sommes louer des cyclismes?*

*S'il fait bien temps, nous sommes un pique-unique?*

*Est-ce que tu fais?*

**Comment**

Poor pronunciation, pauses, use of English words, incomplete sentences, many basic errors.

## 2. Reading and Writing Examination

### Section I – Reading Skills

#### General Comments

- Students are advised to word their answers carefully and unambiguously. Markers often suspect that some students who have understood the concept lose marks because of lack of clarity in their responses.
- Students should support their answers by close reference to relevant examples from the text. Many students gave their own opinions, especially in question 1(c) and question 2(d).
- Students should re-read their answers carefully on completion to make sure they are sensible and legible.
- Students should relate to the context of the passage to determine the meaning, eg question 1 *éviter de ... sauter la pause goûter*.
- Answers must include all relevant detail. Detailed responses are important since the best students' responses determine the marking scheme.
- Students should read all questions carefully before writing responses. Overlapping information in answers is time-wasting. However, if this does occur, students should not re-write the answer. Instead, they should clearly indicate where the next question begins.

In question 1(c), 'explain' referred solely to the text. The students' own opinions or thoughts on the issue were not required.

#### Common errors in vocabulary included:

##### Question 1

- *je traîne* — I train
- *Les notes* — notes
- *le goûter* — guitar/cake
- *Rentre à la maison* — rents the house
- *Ce n'est pas sûr* — it's not on
- *La journée* — journal
- *discuter* — dispute/argue
- *Manie* — maniacs
- *la physique* — P.E.
- *Que je fasse l'exercice* — I do exercises (physical)
- *Libre* — book
- *J'ai du mal à me concentrer* — it makes me sick to concentrate/I'm sick of concentrating.

##### Question 2

- *Banlieue* — a suburb called Banlieue
- *lit les documents* — bed the documents
- *formulaire de commande* — command formula

- *Il n'a pas envie de* — doesn't have the energy
- *veste* — vest, jumper, shirt
- *Vacanciers* — vacation
- *Grâce au* — name of system
- *Trente fois* — 3 times
- *(Il) peut être* — peut-être
- *entre* (confusion of preposition and verb)
- Also: *siècle, évaluer, supérieur.*

In question 1, a complete answer required students to take account of these particular phrases:

- *au moins une demi-heure* — at least half an hour
- *plus stimulant* — more stimulating
- *une bonne demi-heure de pause* — a good half-hour break.

### Marking Criteria

#### Question 1

Comment	Marks
a) any TWO: <ul style="list-style-type: none"> <li>• can't concentrate</li> <li>• difficulty getting started</li> <li>• not enough just to open a book</li> </ul>	<b>1 point</b>
b) good half-hour break + chat with parents and snack	<b>2 points</b>
c) maybe/not certain + everyone has own study habits OR different ways of doing things	<b>1 point</b>
d) (i) get going immediately (ii) will be free to do what she wants afterwards	<b>1 point</b> <b>1 point</b>
e) (i) before opening books, think about her day + what classes/subjects she had AND what her teachers said (ii) refocus/concentrate again/alert mind + problem to be solved/gone over worked on (global idea)	<b>2 points</b> <b>2 points</b>
f) more stimulating + either changing subjects OR saving time + work on one subject for two hours risks becoming tired or discouraged	<b>2 points</b>
g) any THREE <ul style="list-style-type: none"> <li>• turn down radio</li> <li>• plan a reward for afterwards</li> <li>• avoid making phone calls before starting</li> <li>• don't skip a snack break.</li> </ul>	<b>2 points</b>

**Total = 14 points**

**Question 2**

<b>Comment</b>	<b>Marks</b>
a) (i) any TWO: <ul style="list-style-type: none"> <li>• evening classes</li> <li>• at home</li> <li>• via the Internet</li> <li>• through distance education</li> </ul> (ii) spends 3 hours everyday on public transport to and from work + doesn't feel like/want to go out again	<b>1 point</b>       <b>2 points</b>
b) half an hour before the class, connects to the Internet site + reads the documents the teacher will use during the lesson	<b>2 points</b>
c) speaks into a microphone which is attached + to hide jacket, from a classroom in another town	<b>2 points</b>
d) all FOUR ideas for 3 points: <ul style="list-style-type: none"> <li>• choose an item of clothing</li> <li>• which can be seen in all colours available</li> <li>• fill in the order form</li> <li>• give your credit card number</li> </ul>	<b>3 points</b>
e) commercial transactions are worth 500 million dollars + by the end of the century this will be 30 times higher	<b>2 points</b>
f) visiting the Greek islands without leaving home	<b>1 point</b>
g) not to replace tourism and to give ideas for holiday visits.	<b>2 points</b>

**Total = 15 points****Section II – Writing Skills****Question 3. Dialogue**

Many of the dialogues lacked detail and were padded out with the names of movies or actors in English. Students frequently talked about a movie they had already seen rather than one they were going to see. Quite a few students forgot to disagree on the choice of film which was the essence of the questions. Unlike the letter where students can use a considerable amount of accurate French that they have prepared for their introductions, students often had trouble starting and finishing their dialogue.

**Question 4. Postcard**

Some students interpreted this question to mean they had been camping and were now back home. Others mentioned what a great time they had, although the question specifically stated that things weren't going well. A number of students barely mentioned camping and changed the topic to a holiday spent on a farm. It was not uncommon for students to write a response that took some of the ideas from the letter question or to change the idea from a school camp to a family camping holiday.

**Question 5. Letter**

Most students attempted this question. Unfortunately many wrote about what they did with their friends last summer, rather than what they usually do or intend to do this summer. Many did not talk about their friends at all and others thought they were going to visit their friend in France this summer.

Students need to establish clearly where they are writing from and to whom they are addressing their letter. It is essential that they address all parts of the question that is asked. It was common for students to leave out all reference to the fact that the person would be visiting them this summer.

The better responses managed to address all aspects of the questions in the appropriate tense, and to avoid unnecessary digressions.

Most students managed to write appropriate and highly accurate introductions and conclusions to their letters. This indicated thorough preparation for this style of question. It should be stressed, however, that such introductions and conclusions should not be so excessively long that they constitute the bulk of the letter. Students must ensure the body of their letter focuses on the specific question that is asked.

Those students who wrote very inaccurate introductions and conclusions suffered by comparison with the majority of the students.

### **General Comments**

- Students need to write enough to demonstrate their ability in French. Those students who barely made 80 words did not give themselves enough scope to demonstrate use of a variety of vocabulary and structures. The better responses were generally much longer.
- Students should not write excessively lengthy answers as there is often a tendency to compound errors. It is disappointing to watch a piece of writing progressively deteriorate in quality when it has already satisfied the word limit.
- Better responses avoid ‘padding’ and get straight to the point. They establish an easy flow, with a natural sequencing of ideas. The language is not contrived and they avoid literal translations of English phrases.
- The better responses include a variety of tenses, are accurate in their use of verbs, address the question directly, demonstrate a creativity in ideas, use a range of structures, avoid irrelevant listing and include colloquialisms effectively.
- Students are advised to reflect on the choice of question – the easiest one may not always allow them to reveal their facility with the language. They should choose a question that allows them to develop their ideas.
- Students should ensure that their dialogues advance rather than have repetitive exchanges that go back and forth and lead nowhere.

### **Common errors included:**

- Genders of common words.
- Agreements – feminine and plural adjectives, singular and plural verbs.
- Verb endings – confusion between *er, é, ez*, (eg *je suis aller, vous allé*).
- Tenses, eg *nous avons passeraï, je suis commence*.
- Confusion of *avoir/être*, eg *je suis faim, je suis peur, je suis 15 ans*.
- Modal verbs with infinitives, eg *nous pouvons allons, je peux vais*.
- *J’ai* confused for *je*, eg *j’ai aime*.
- Confusion with *besoin/devoir*, eg *J’ai aller* (I have to go), *nous besoin aller* (we need to go).
- Basic verb forms in the present tense were poor, especially *avoir, être, faire* and *aller*.



- Incorrect usage in regard to reflexive verbs, eg *j'ai cassé ma jambe* or *je m'écoute la radio*
- Use of question forms, eg *Faites-vous aller?* (Do you go?)
- Many careless spellings of common words, eg *maintant* (for *maintenant*).
- *C'est été* (for *cet été*) even though these expressions were printed on the paper at times.
- Faulty verb constructions such as *je veux aller et voir*.
- *Si* – commonly used for 'so', rather than *donc*.
- Negatives – especially placement, eg *il est ne rouge pas, il se n'est pas amusé*. Also in some cases very little variety in the use of negatives.
- Pronouns, eg *Tu visites moi* (for *tu vas me rendre visite*) and *je vais prendre tu* (for *je vais te prendre*).
- Anglicisms such as:
  - *pour un boire* (for a drink)
  - *quel autour ...?* (what about ...?)
  - *j'attends pour* (I'm waiting for)
  - *avoir un bon temps* (to have a good time)
  - *je ne peux pas attendre* (I can't wait ...)
  - *je suis très bien* (I am well)
  - *tu regardes triste* (you look sad).
- Omission of *que* in sentences such as *je sais tu aimes le cinéma*.
- Too much 'franglais' and invented words, eg *obviousment*.
- *Tout que* instead of *tout ce que*.
- *Je te manque* (instead of *tu me manques*).
- *Tu/vous* used interchangeably, eg *comment passez tu les vacances?*

### Marking Criteria

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

#### Relevance

- Understand and address the question.
- Respond to ALL components of a particular question.

#### Accuracy

- Demonstrate a knowledge of grammatical structures.
- Show accuracy in the use of
  - vocabulary (including the gender of common words)
  - grammatical structures (including appropriate tenses, pronoun objects, negatives and agreements) required to answer the questions.
- Demonstrate 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).
- Recognise and use different registers of language.
- Demonstrate a feeling for the language through the use of idiom and fluency of expression, avoiding literal translations from English.
- Demonstrate a reasonable level of sophistication in language usage.
- Reach the required word length.

Marks	Comment
10	Excellent communication of meaning. Well-structured response with highly accurate use of grammar and sophisticated use of language such as idioms.
9–8	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	Reasonable communication despite a few errors in grammar, structure and vocabulary. Ability to handle basic structures.
5	Satisfactory communication with a balance of content and structure. A number of errors which do not impede meaning.
4	Communication impeded by consistent incidence of basic errors. Limited knowledge of grammar and vocabulary.
3–2	Very poor communication demonstrating little knowledge of grammar or vocabulary. Some phrases recognisable as relevant to the topic.
1	A few disconnected words.
0	A non-attempt at the question.

### Sample Responses (with original errors uncorrected)

#### An Example of an Excellent Response

*Chère Nathalie,*

*Ça fait longtemps qu'on ne s'est pas vues, mais heureusement, tu vas venir chez moi cet été! Tu vas bien, j'espère. Moi je me sens bien. Qu'est-ce que tu veux faire pendant l'été? D'habitude, je ne fais rien, sauf que je vais à la plage avec mes amis – En plus je fais du lèche-vitrines et je vais au cinéma. Cet été on doit faire quelque chose de spécial. Tu veux voir tous les sites touristique sans doute. Mais en plus, nous pouvons faire des excursions avec mes amis. Ma copine, Sylvie, est en train d'organiser une boum pour fêter la fin du trimestre. Qu'on s'amusera!! Il y aura une atmosphere géniale: En plus, le père de mon amie Nicole a une maison au bord de la mer et ils nous ont invités de venir chez eux pour une semaine. Sylvie y sera aussi. Alors, tu aimeras bien sûr des plages australiennes. Elles sont les meilleurs du monde!!*

*Dis bonjour de ma part à ta famille!*

*Je t'embrasse et te dis à bientôt*

*Marie*

### **Comment**

This response demonstrates very authentic French and establishes an easy flow of ideas. The grammar on the whole is very accurate with only minor imperfections. There is excellent use of tenses which adds a certain sophistication. The response includes a considerable variety in sentence structure and ideas are developed logically. The register is appropriate and the response easily makes the word minimum. The question is fully addressed and there is very little ‘padding’ at the beginning or the end.

### **An Example of a Good Response**

Sydney, le 3 mars 1998

*Jacques Monet  
5, rue Dupont  
Paris 7500*

*Cher Jacques,*

*Merci beaucoup de ta dernière lettre. J’étais content de la recevoir, parce que ça fait longtemps que tu ne m’as pas écrit. Je suis très content que tu vas venir me rendre visite cet été – j’attends avec l’impatience! En été, en Australie, il y a tant de choses à faire. Parce qu’il faisait presque toujours chaud, je vais, avec mes amis, à la plage, chaque weekend. On nage, et on joue au ‘cricket’ sur la sable. Est-ce que tu as le ‘cricket’ en France? Tous les Australiens adore ce sport.*

*En été, aussi, nous faisons beaucoup de cyclisme dans la campagne, parce que mon ami, Pierre, a une cabane dans la campagne, – construit tout en bois. Nous restons là pour une semaine, chaque année. C’est fantastique!*

*J’espère que tu peux venir avec nous.*

*Il faut que je te quitte maintenant, parce que je dois faire mes devoirs,*

*A bientôt,*

*Ton ami,*

*Maurice*

### **Comment**

This response demonstrates a sound knowledge of French, but includes a number of mistakes in spelling and grammar. Nevertheless it answers the question directly and avoids unnecessary digressions. There is a good range of vocabulary and expressions, a variety of tenses and appropriate sequencing of ideas. There is a natural flow to the language and a high level of communication.

### **An Example of an Average Response**

*Le dix octobre 1998*

*Chere Sophie,*

*Comment vas-tu? J’espère que tu vas bien. Puis-je raconte mes nouvelles? Je suis arrivée à la Forête de Morte il y a trois jours. C’était l’idée de mari à faire du camping ici ... et ce n’était pas un bonne idée Depuis trois jours j’ai attrapée la grippe et maintenant nous ne pouvons pas partir parce que le voiture est tombé en panne. Le premier jour nous avons apprennu que nous n’avons pas des nourriture, seulement une sandwhich au fromage. Mais je crois, que une renards l’a mangé un demi heure plus tard parce que je ne l’ai trouvé pas.*

*Le deuxième jour il pleuvait jusque notre tente était à attrapé dans une arbre dix mètres de notre endroit de camping.*

*Il y a beaucoup de moustiques tous les jours mais au moins les canards sont pars en ce moment. J'espère que je m'amuse mes vacances avant j'ai besoin de retourner à la travaille! Ce tout pour aujourd'hui, j'espère que tu t'amuse vos vacances ...*

*Je t'embrasse, bises*

*Gaby*

### **Comment**

This response conveys meaning adequately and there are certain phrases and language structures which are quite accurate and appropriate. However, the student makes a number of errors with verbs especially in the second half of the response. There are several very faulty attempts to translate ideas from English such as *je m'amuse mes vacances* and confusion over certain words such as *c'est/ce* and *jusque/jusqu'à*.

There is also a change from *tu/vous* at the end. However, the student does answer the question and regardless of the misspellings (eg *la travaille/dupuis/sandwhich*) there is enough correct French to warrant a reasonable mark.

## **2/3 Unit (Common) Course**

### **1. Listening and Speaking Examination**

#### **Listening Skills**

##### **General Comments**

In general students performed very well and the overall standard was high. The broad range of topics allowed the students to demonstrate their listening proficiency in a variety of situations. The better students demonstrated good global comprehension, supported by detail necessary to provide a complete answer. Students demonstrated they were aware of a broad range of vocabulary.

##### **Advice to Students**

- Read the question carefully and be aware of what you are listening for.
- If necessary, underline or highlight key words.
- Use the first reading to make notes and establish a global comprehension of the item and the second to check for detail.
- Make sure your answers make sense in English and that essential words in answers have not been left out. Remember to transfer all relevant information from the students' notes column into your answers.

##### **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 detailed comprehension and full sentences are not necessarily required.
- Notes can be made in the students' notes column during the first reading and transferred after the second reading when all details have been checked.
- Particular attention should be paid to numbers, time expressions and qualifiers.

- French should not be used except for names such as *métro* and students should provide an English explanation of cognates if unsure of their acceptability.
- Conflicting information should not be included in answers, and students should make sure their English expression is unambiguous.
- Students should cross out any information that is not to be included in answers.

#### Marking Criteria

The 2/3 unit (common) listening exam was marked out of a total of 50 points for 25 marks (✓=one point).

#### Item 1 (a) ✓ (b) ✓

Students needed to demonstrate global comprehension of this item. Students were confused by *tourné*, incorrectly saying ‘he turned around for  $\frac{1}{2}$  an hour’. It was important in part (b) to specify the time, and the detail of film or cinema. An insufficient answer was ‘he couldn’t find a place to park his car’.

#### Item 2 (a) ✓ (b) ✓ (c) ✓✓

In part (a) students needed to qualify ‘geography’ with homework/project/assignment.

In part (b) *un ami d’enfance* proved challenging to students, with ‘a French friend’ or ‘a friend in France’ being a common misinterpretation. Students didn’t always clearly differentiate the expressions *courrier électronique* and *l’adresse électronique*. Some students used ‘e-mail’ and ‘address’ interchangeably.

In part (c) students needed to mention *tout de suite* to demonstrate complete comprehension of this item.

#### An Example of an Excellent Response

He sent a message and his friend replied immediately, and they can now keep in contact.

#### Item 3 (a) ✓✓ (b) ✓✓

In part (a) to gain full marks students needed to provide all details of ‘sail around the world alone’. Many students did not provide all details, some omitting ‘alone’ or ‘sail’. ‘A little board’ did not provide enough detail. In part (b) many students did not understand *supporter* as ‘to cope with’ or ‘to stand’ and therefore could not demonstrate complete comprehension. The animal vocabulary, ‘whales and sharks’, also proved challenging.

#### Item 4 ✓

This multiple-choice item was handled very well by students, though it was challenging enough and students had to process and eliminate the written responses.

#### Item 5 (a) ✓✓ (b) ✓✓✓

#### Answer (a)

(a) It only takes 15 minutes instead of 45 minutes by metro to get to work. The worst is getting stuck behind the exhaust pipe of a bus.

This question proved challenging to students. In part (a) all details of time, place and mode of transport needed to be included to obtain full marks.

In part (b) *le pire* proved challenging; some students did not use the superlative and merely said

‘worse’. *Les pots d’échappement* proved challenging to students, but many very good responses explained this idea very well with ‘bus emissions’ or ‘bus fumes’. *Coincé derrière* also proved challenging, and some students misinterpreted this as stuck ‘beside’, ‘next to’ and did not fully demonstrate a global understanding of the setting.

**Item 6 (a) ✓ (b) ✓✓**

This item was generally well received by students, but still some missed out essential detail. In part (a) it was essential that students stipulate the end of August, not merely the end of the month. In part (b), the vocabulary item *filie* proved challenging for some students who incorrectly interpreted this as ‘daughter’. *Pièce* was also a challenging vocabulary item, and students are to be reminded to include qualifiers in their answers.

**An Example of an Excellent Response**

The girl she shares the flat with is returning to Africa and she no longer needs the two rooms. It will be much cheaper in a studio.

**Item 7 (a) ✓ (b) ✓✓**

Students handled this question very well, and demonstrated very good global comprehension of the item. In part (a) *des nouvelles de Corinne* was sometimes incorrectly interpreted as ‘Corinne’s news’, when they should have responded ‘does he have any news of Corinne? Students performed well in part (b) and most understood *pile* and *téléphone portable*, and the fact that the conversation was interrupted at the moment when, or just before, Corinne was about to tell her news. Vocabulary items to revise: *au moment même, avant que, se décharger*.

**Item 8 (a) ✓ (b) ✓✓✓**

The vocabulary item *animaux d’occasion* proved challenging, and was often misunderstood as ‘special occasions’, or ‘occasional animals’, or ‘rental animals’. However, many students went on to explain part (b) very well and explained the item very thoroughly.

**An Example of an Excellent Response**

Many children receive pets at Christmas and after one month they don’t want to keep them. This service helps find homes for them.

**Item 9 ✓**

Multiple-choice item. This was handled very well by students.

**Item 10 (a) ✓✓ (b) ✓**

This question proved challenging, and precise detail was needed to fully answer it.

**An Example of an Excellent Response**

They are as intelligent as each other, and are much more intelligent than dogs.

To be able to communicate with pigs in their own language.

Some students were too vague in their answers, stating only ‘communicate with them’, and this answer was ambiguous.

**Item 11 (a) ✓ (b) ✓✓**

On the whole, this question was well answered by students.

However, not all students read the question carefully and some missed the details of ‘eventually’ and



'first steps' in the question. By including all details that they heard in the item, some students wrote down conflicting information when specific details pertaining to certain times were required.

Students need to be careful of cognates such as *entreprise*, and the expression *un poste B mi-temps* proved challenging. Also, *des amis de mes parents* was sometimes incorrectly interpreted as 'my friend's parents'.

**Item 12 (a) ✓ (b) ✓✓**

This question was answered very well. Students showed a very good command of the traveller abroad type of situation and vocabulary. Students still need to remember to always give details and qualifiers. In part (b) *supplément* was sometimes incorrectly interpreted as 'deposit' or 'discount'.

**Item 13 (a) ✓ (b) ✓✓✓**

Part (a) was answered very well. Part (b) was more challenging, and not all students could identify *je dois* and *je suis obligé d'éviter* in their answer. The rhetorical question at the end of the item — *Alors, il faut que tu abandonnes le championnat?* — sometimes caused confusion.

**Item 14 ✓✓**

This spelling and phone number question was answered very well. Students were not at all confused by the ten-digit number.

**Item 15 ✓✓✓**

Students demonstrated very good global comprehension of this item, and managed the vocabulary detail very well. Some challenging items were: *une tisane* and *une nuit blanche*. The latter was sometimes misinterpreted as 'stayed up all night' rather than 'had a sleepless night'. All qualifiers should be included where possible in answers, eg *un café très fort, après le dîner, au lieu de*.

**Item 16 (a) ✓ (b) ✓ (c) ✓**

This was a challenging item for some students. In part 9(a) *une grève* was a challenging vocabulary item though many understood *des employés au nettoyage* very well. In part 9(b) students needed to pay particular attention to the time and explanation of the delay. Students may keep the time in 24-hour time form, but should not write *18.45h* which is French. Answers must be written in English. In part (c) there was confusion with *douze* which was sometimes misinterpreted as *deux*, and some students responded with 'children under 12 only', rather than 'passengers accompanied by children under 12'.

This item discriminated well.

**Item 17 (a) (b) (c) ✓✓**

**Answer**

- (a) England
- (b) They are taken to France for painting
- (c) Those for export or those not being sold in France.

Though this was a very straight forward question, some students were confused in part (c), and misinterpreted their answer as those not sold in France. Also, *Angleterre* is not Britain. Precision details are necessary. Generally speaking, this item was managed very well by the students.

## 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 in order to answer each question in Section I accurately rather than pad out their responses with irrelevant content which does not attract better marks. Students are advised to say what would be said under normal circumstances in the given situation.

Students must follow instructions. For example, in question 1 the situation required the student to ask for information about the desserts, rather than asking for a table by the window. Some students sought to circumvent the instruction of *Renseignez vous sur les desserts* by saying *Je ne prends pas de desserts*. Such a response does not meet the requirements of the question.

Students are once again advised to read the setting line carefully before preparing their response to the cues that follow. For example, in Question 3 many students failed to realise that they were ringing *La famille d'accueil* and often rang their own parents. Also, in Question 2 some students did not understand that they had received the present and indicated that they had bought it.

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.

#### *Making Criteria*

This section was marked out of 20 points for 12 marks. The criteria were:

- content, ie how well the question was answered, fulfilling the requirements of the item;
- fluency, ie smoothness and lack of hesitation (long pauses will detract from the students overall performance);
- grammatical accuracy and 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.



Marks	Comment
<b>5 points</b>	As good as can be expected from a non-background speaker, ie high level of grammatical accuracy, fluency and ease of communication of message.
<b>4 points</b>	Minor inaccuracies and occasional breaks in flow which do not affect the communication.
<b>3 points</b>	Greater hesitancy, less accuracy, but communication is generally clear.
<b>2 points</b>	Many basic errors, lack of 'Frenchness', communication is hindered as a result.
<b>1 point</b>	Major inaccuracies, intelligible, not all parts of question attempted, minimal communication only.
<b>0 points</b>	Non-attempt or does not attempt a reasonable proportion of the item.

### Sample Responses (with original errors uncorrected)

#### An Example of a Good Response

##### Question 3

*Allô Monsieur et Madame x. C'est y à l'appareil. Je suis désolé de vous pourriez venir me chercher?*

*Je suis extrêmement fatigué parce que le voyage était plus long que prévu. On a fait une escale inattendue à Singapour. Le vol a donc eu du retard. En plus, je ne me sens pas bien à cause du décalage horaire.*

*Vous me trouverez devant la porte numéro 5 juste à côté du guichet Air-France. Alors, je vous remercie. Je vous attends avec impatience.*

#### An Example of an Average Response

*Je voudrais que vous venez me chercher. Je suis à l'aéroport Charles-de-Gaulle. C'est ma première fois à Paris mais je n'ai pas de l'argent français. Je suis à l'arrêt d'autobus près de la cabine téléphonique.*

*Je suis très désolé. Il y avait une grève à Sydney. A ce moment, je suis tres fatigué. Je n'ai pas dormi sur l'avion. Merci. Au revoir.*

#### An Example of a Poor Response

*Pouvez vous me venir chercher?*

*Je suis en Paris à la gare centrale*

*Je ne connais pas bien comment aller à votre maison*

*Je suis en retard parce que le temps est mal*

*Je suis malade*

### Common errors in vocabulary included

#### Question 1

- *Pour dessert/pour entrée*
- *Avoir* instead of *prendre* for food/meals
- Pronunciation of *plat*, *principal* (*prin-si-pal*), *carte de crédit* (*creditte*), *dessert* (*dèsert*), *payer*

- Describing food as *bien* not *bon*
- Genders not well known
- *C'est* and masculine adjective, eg not *le repas, c'est délicieuse*
- Use of *payer pour*
- *Très beaucoup/beaucoup des*
- Overuse of *très*
- *Prêt(e) commander* should be *prêt(e) à commander*

### Question 2

- *Échanger* and *changer* were used interchangeably
- Confusion: *je fais du taille* instead of *je fais du trente-huit* etc
- Pronunciation of *pullover/pull* (became *poule*)
- Technical jargon used when describing sound equipment etc — this should be avoided
- Adjectival agreement done poorly, eg *une jupe vert* and use of *brun* instead of *marron* for clothing etc
- *Remplacer* used instead of *remplacer*
- *Ce que* badly used — many candidates used *qu'est-ce que, quoi, ce que* etc

### Question 3

- Use of *ramasser/emporter* for picking up someone
- Mispronouncing *tomber en panne; gare* pronounced as *guerre; sur l'avion* often said
- *Dans/dedans* confused
- *Le moment/sur le moment*
- *Attendre* used with *pour*
- Difficulties with usage of *depuis/pendant/pour*
- *Je suis faim* or *je suis femme (!)*
- *Le train était retard de deux heures*

### Question 4

- Gender of *boum*
- *Célébrer* instead of *fêter*
- *Sur samedi/le samedi*
- Verbs/prepositions used wrongly, eg *décider*
- Instead of *je fête mes 18 ans*, students said *c'est mon dixhuitième anniversaire*
- Pronunciation of *boum/inviter/choisir*
- Confusion between *apporter/emporter*
- Modal verbs used badly, eg *je veux parti*

- *Apporter de la nourriture et des boissons* instead of *apporter manger et boire*
- *Faux amis*:
  - *Actuellement* for *en fait*
  - *La chance/l'opportunité* for *l'occasion*
  - *Admettre* for *avouer*
  - *Attraper un froid* for *être enrhumé*
  - *Confidence* for *confiance*
  - *Ça entend bon* for *c'est une bonne idée*

## 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 *racontez*

Question 6 *expliquez*

Question 7 *essayez de convaincre*

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.

On the other hand, if students speak for an excessively long time, they tend to make errors and do themselves a disservice.

### Question 5

The question demanded the use of past tenses, which were not always well handled and this detracted from student performance. There needs to be a distinction between the use of *l'imparfait* and *le parfait*, eg *Ils ont tout renversé et je devais nettoyer*. It should also be noted that the question required students to situate events in the immediate past, **not** *hier*. The question did allow for an element of humour and creativity. However, if this is attempted, students must be able to manipulate the language adequately. Phrases do not always translate literally from one language to another, eg *J'ai couru une bain* or *Vos enfants faisaient beaucoup de bêtises*.

### Question 6

This question was by far the most popular. Once again students are advised to:

use appropriate forms of address (ie not address their parents as *mon père et ma mère*); avoid overuse of *et aussi*; try to vary the speech with expressions like *d'ailleurs, ensuite, en plus, n'oublions pas que*.

The question gave the opportunity to use *si* clauses but this was not always adequately done. Students seemed to identify with this question and produced a range of argument.

## Question 7

This question was attempted by few students. It was the most difficult of the three monologues. Students seemed to find it hard to use strong, convincing arguments and to find enough to say. They tended to become repetitive. Here again, a variety of conjunctions would have helped to make the monologue more interesting.

In the monologue, rather than constant repetition of *et aussi*, students need to be able to use a variety of linking words such as: *en plus, d'ailleurs, en tout cas, de toute façon, et puis, finalement*.

Students should be advised that if they realise they have made a mistake, it is advisable and natural to correct themselves.

### Frequent errors in this question included:

- Reflexive verbs
- Preposition and verb
- *Avant je vais à l'université*
- *Des pays étranges* (pronounced as femme)
- Use of direct, indirect and emphatic pronouns, eg *je parle à elle; et tu aussi*
- In the expression 'to make a decision', students frequently used *faire* instead of *prendre*
- *Ce qui/ce que/quoi* were badly confused, eg *Je me sois pas qui est ce que je vois faire*
- *C'est pour quoi je voudrais*
- *Passer un bon temps*
- *Des petits monstres*
- Confusion of *savoir* and *connaître*

### Marking Criteria

One question marked out of 10 points rescaled to 8 marks. Criteria as for traveller abroad with the addition of a variety of structures and ideas (including a range of tenses, sophistication and manipulation of vocabulary and language).

Marks	Comment
<b>9–10 points</b>	A large variety of structures, a sophisticated use of vocabulary, very good flow, topic well addressed.
<b>7–8 points</b>	Good range of ideas, attempts at complex structures, mostly accurate but occasional errors, occasional breaks in flow.
<b>5–6 points</b>	Limited range of ideas, simple level of language, correct use of basic language, hesitancy/uneven flow.
<b>3–4 points</b>	Pedestrian, unimaginative, basic communication, simple structures, frequent basic errors, frequent pauses, topic poorly addressed.
<b>1–2 point</b>	Minimal communication, defective grammar, strong English influence, topic not really addressed, long pauses.
<b>0 points</b>	Use of language from question only, anglicisms only, topic not addressed, unintelligible; non-attempt.

NB: The monologue having lengthy pauses, being off the topic or too short are also taken into account.

The following sample responses are offered as an indication of the kind of language, structure, vocabulary and ideas used to distinguish a very good candidate, an average candidate and a weak candidate, remembering that fluency and intonation cannot be described here.

### **An Example of a Good Response**

*Maman, papa, il faut qu'on parle. J'aimerais voyager un an avant de choisir ma carrière. J'ai longuement pensé à prendre cette décision, car elle me présentera l'occasion d'échapper du berceau familial ou de gérer toute seule la direction de ma vie. En plus, il faut également considérer que je suis encore très jeune et que j'ai passé toute ma vie jusqu'ici à étudier. Cette année m'offrira l'occasion d'enlargir mes connaissances, des expériences, des compétences.*

### **An Example of an Average Response**

*Maman, papa, je veux vous parler. J'ai décidé d'attendre un an avant de choisir mon carrière. Après douze ans je pense que j'ai le droit de me relaxer un peu. Je vais trouver un travail et je vais gagner d'argent et comme ça vous me devez pas payer pour mes études ou les choses comme ça. Et puis, je vais retourner et je ne vais pas choisir une mauvaise carrière parce que je ne sais pas encore qu'est-ce que je veux faire. Après tout c'est ma décision ... etc*

### **An Example of a Poor Response**

*Maman, papa tu dois m'écouter. J'ai problème que je voulais vous dire. A le moment je ne sais pas qu'est-ce que c'est que je voudrais à faire dans le futur. J'étude très fort. Je sais que faire ce décision c'est une grande décision. Je veux expérencier la monde et les coutumes ... etc*

## **An important reminder to teachers**

Teachers are 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 of the students 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. They should only intervene if absolutely necessary, and not provide audible hints unless a student is obviously distressed or unable to continue.

## **2. Reading and Writing Examination**

### **Section I – Reading Skills**

#### **General Comments**

The subject matter of the passage was within the scope of the students' experience. The majority of students found the passage accessible and understood the intent of the questions.

### Marking criteria

The question was marked out of 21 points for 15 marks (✓ = one point).

In order to discriminate between students in certain questions, several notions had to be included in an answer in order to receive full marks.

- a) The best responses recognised that *musicothérapeute* was referring to a person.
- b) Some students had difficulty grappling with vocabulary items such as *cabinet*, *à domicile* and *séance*, ignoring the *Faux Amis*.

Students are advised to re-read their answers and attempt to explain to themselves what these mean in English. Teachers need to encourage students to be specific, to recognise ambiguity when they write. Students need to structure their time for this.

- c) Most students had little difficulty with this question. Although many did not recognise the difference between: *médecin* and *médecine*, *spécialités médicales* vs *specialistes*, *thérapeute* vs *thérapies*.
- d) (i) A full answer contained reference to the qualifiers such as to find a personal balance and self-confidence; music/reduced/language problems, and handicaps and improved self-control and motivation. Autodiscipline proved challenging to some students who rendered this idea in English as ‘autodiscipline’. However, most students referred correctly to ‘discipline’ or ‘self-discipline’. Some weaker responses interpreted *dimuniés* as ‘demeaning’ or left it out of their answer altogether. Students should be reminded to provide all relevant detail or as much relevant detail as possible.

#### **An Example of a Good Response:**

Music can help children in difficulties to find a personal balance, confidence in themselves, to help put things in place. It can help not only psychological or nervous problems, but also troubles with language, diminishes certain handicaps and improves self-discipline and motivation.

- d) (ii) In order to discriminate and because of the number of cognates in this section, two notions had to be made to receive a point. A substantial number of students avoided using *éveil des émotions*; some understood *éveil* as ‘revealing’. Most students recognised they could answer the question fully without the inclusion of the concept *éveil*. Those who did include *éveil* in the response performed well. The cognates: *développement*, *mémoire*, *stimulation* were well handled.

Overall this question was well answered by students who were able to find the appropriate language to convey the idea.

- e) This question was well answered and most students tried to give additional information. Weaker responses did not include the concept *éviter*. Confusion over the meaning of *éviter* often invalidated a response, eg ‘If one likes rock music you don’t give them classical. So you avoid giving them music they are used to hear’.
- f) Good discriminator.

Approximately 50% of the students found the expression *suivant les patients* challenging and this was reflected in unacceptable renderings such as ‘following the patients’.

Students who had not understood *suivant* found it more difficult to arrive at the notion that the *musicothérapeute* was tailoring the activities differently for each patient’s program.



Students are obviously being well prepared by their teachers to list all relevant information as few students failed to list examples of the activities in the program.

- g) A complete answer needed to explain the degree of popularity in terms of *commencement à s'intéresser d'avantage*.

Students needed to realise that the word 'popular' in the question had to be explained.

Therefore *d'avantage* was handled very well. It was too often described as disadvantages or advantages.

- h) Closer reading of the passage and of their responses was needed here.

(i) Some students had difficulty conveying the passive sense of *je baigne dans le milieu musical*. Many expressed it as 'interested in music', 'was musical' or 'she loved music' but these notions did not appropriately convey the relatively passive concept of immersion implicit in the quote above. On the other hand, most students gave detailed responses with correct time sequences. Some students experienced difficulty in finding the English expression corresponding to *domaine médico-social*.

(ii) This question was extremely well answered. The expression *il vaut mieux* was handled well. Many students understood the need to include the reverse notion in their answers. Given the sophistication of the construction and vocabulary it was competently answered. However, *formation* was often incorrectly rendered as 'formation'.

## Section II – Writing Skills

### General Comments

All students demonstrated a global comprehension of the passage. Students wrote very well on the whole, developing ideas in the text creatively and imaginatively. Some students however, did not draw on any of the ideas contained in the text.

Examiners expected that three ideas contained within the passage would be developed. (See Marking Criteria.) However, where a student developed two ideas directly from the passage plus a third idea that was more global or creative, he/she was also rewarded. For example, some students, in addition to developing such ideas as the teacher being often absent, or giving too much homework, developed other ideas which showed more global comprehension. These included teachers who did not prepare lessons well, those who ate in class or who had bad breath, and those who favoured girls over boys etc. Students were only penalised if their ideas bore no relationship to those in the passage. Students must restrict themselves to developing those ideas contained in the passage and not spring off in particular directions without referring to these.

Some students were less successful than others in answering the question asked of them. Where a question has two parts, students must address both parts. For example, the letter required that students explain why they were dissatisfied and also make suggestions to the teacher on how to improve the situation. Weaker responses were those which did not address all parts of the question.

A word of warning about slang: although students are not penalised as such for its use, they must be mindful to use it appropriately and in context. Slang might well be suited to a dialogue between friends but not in a formal letter to a teacher.

**Dialogue:** This was the least attempted question this year. Students must be reminded that if they attempt this question, they must demonstrate an ability to use language at a high level. Some dialogues were too simple, not demonstrating the variety of structures and richness found in journal entries and letters.

**Journal Entry:** Students wrote well in this section. The better students managed to retell what happened discursively, and reflected well on their reactions to the day's events.

**Letter:** This was by far the most attempted question this year. Students were extremely successful in writing a formal letter. Almost all students used *vous* accurately. Students explained their grievances well and offered their teachers useful suggestions.

**Common errors in writing**

- Tenses/verb conjugations – *je suis écrire*
- Pronouns
- Negatives (especially in compound tenses)
- Anglicisms
- Syntax *il simplement dit*
- Inappropriate insertion of expressions
- Agreements
- Inappropriate/overuse of the subjunctive
- Expressions with *à* and *de*
- *Si* clauses
- Sequence of tenses
- Genders
- Possessive adjectives

**Common errors in vocabulary included:**

*Les travaux*

Confusion of *le travail* and *travailler*

*Complaindre* for *se plaindre*

*Attendre une classe* for *suivre un cours*

*Une professeuse*

*Un sujet* for *une matière*

*Retourner un devoir* for *rendre un devoir*

**Question 2** *Prof nul: que faire?*

*Marking Criteria*

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

Success in this section was judged on:

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

Global idea: (what makes) a bad teacher



More ideas in passage:

- gives everyone bad marks
- takes ages to mark work
- gives too much work
- is often away
- has discipline problems.

Students needed three of the above ideas or two of the above plus one global/creative idea (see General Comments).

**Descriptors** — The following was used as a guide to performance:

Marks	Comment
20–18	<ul style="list-style-type: none"> <li>• Great originality and sophistication of ideas that are particularly well developed within the parameters of the concepts in the text.</li> <li>• An ability to manipulate the text in a subtle and skilful way without relying on paraphrasing or quoting.</li> <li>• Very few grammatical errors, which appear to be just careless. Consistent richness of vocabulary and expressions. Complex, varied structures used in an authentic manner.</li> </ul>
17–15	<ul style="list-style-type: none"> <li>• Passage used as a springboard to produce a good flow of imaginative ideas.</li> <li>• Although there are some grammatical errors, there is still a sophisticated use of tenses, correct agreement and endings, appropriate use of the subjunctive, correct <i>si</i> clauses and expressions such as <i>iprès avoir lu</i>, good linking words – eg <i>en revanche</i>, <i>pourtant</i>.</li> </ul>
14–12	<ul style="list-style-type: none"> <li>• Attempt at a degree of sophistication in the expansion of the text although not always successful.</li> <li>• 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.</li> <li>• Correct usage and positioning of various grammatical structures such as relative pronouns and present participles to create clauses and thus expand sentences. Use of sentence starters such as <i>sans aucun doute</i>. 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.</li> </ul>
11–9	<ul style="list-style-type: none"> <li>• Global comprehension obvious, with reference to at least two ideas from the passage, and the question answered appropriately.</li> <li>• Not venturing beyond the text for ideas, some expansion of ideas in the text, without going off on any imaginative tangent.</li> <li>• 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 <i>ne ... rien</i>. A range of vocabulary and structures. No risk-taking in terms of French expression.</li> </ul>
8–6	<ul style="list-style-type: none"> <li>• Global comprehension present with reference to some ideas from the passage and an attempt to address them with little personal expansion.</li> <li>• 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.</li> </ul>
5–3	<ul style="list-style-type: none"> <li>• Global comprehension of passage appears to be limited.</li> <li>• A progression of ideas in a reasonably logical manner with no personal expansion.</li> </ul> <p>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, <i>tu</i> and <i>vous</i> mixed, structures defective, eg <i>quoi je portera</i>, <i>que je bouver</i>, with the odd reasonable expression standing out.</p>
2–1	<ul style="list-style-type: none"> <li>• Lack of use of ideas from the text.</li> <li>• Ideas on a tangent and not developed well.</li> <li>• 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.</li> </ul>
0	<ul style="list-style-type: none"> <li>• Little information communicated so it is not possible to judge whether the student has understood the passage or not.</li> <li>• No correct French expressions.</li> </ul>

## Sample Responses (with original errors uncorrected)

### Letter: An Example of a Good Response

*Cher Monsieur Camus,*

*Cela va faire bientôt deux semaines que les élèves de la classe 3M se plaignent à moi de quelques problèmes, à mon avis rémédiabiles, auxquels ils font face. Le premier de ces problèmes est le délai considérable du retour de nos rédactions, corrigées. L'inconvénient est que les élèves ont du mal à s'améliorer à temps pour la prochaine rédaction. à cause de ce retard, probachaine justifié, mais auquel il faut trouver une solution.*

*Le deuxième problème que les étudiants ont manifesté, est l'accumulation de devoirs qui proviennent de toutes nos classes, mais en particulier de la vôtre. Nous savons, bien entendu, qu'il est indispensable de faire des devoirs pour réussir une matière. Mais le travail s'intensifie dans toutes nos matières et il serait préférable que vous essayez, autant que possible, d'adoucir le chargement de devoirs que vous nous donnez tous les soirs.*

*Un dernier problème qui nous tourmente est le fait que les leçons données survolent à peine les sujets principaux et ne sont pas assez solides pour nous donner de quoi réviser suffisamment avant les contrôles. Si les leçons pouvaient être données un peu plus en profondeur, pour bien comprendre et mémoriser tous les sujets, ça serait extrêmement apprécié par tous les étudiants de notre classe, sans aucun doute! Et je tiens à dire que je parle pour toute la classe quand je dis que nous allons tester une méthode difficile mais efficace ... sur nous-même: l'autodiscipline! Donc, un soucis en mains pour vous!! Merci de m'avoir accordé ces quelques minutes.*

### Journal Entry: An Example of a Good Response:

*Aujourd'hui c'était une double période de français, pour la deuxième fois cette semaine. Que ça m'agace! Le sujet, je le trouve ennuyeux et puis – mon prof est vraiment affreux! Je ne l'aime pas du tout, et je suis sûr que les autres élèves le trouve également horrible.*

*D'abord, nous le trouvons trop sévère. Hier, il nous a donné un tas de travail à faire pour l'écriture, et moi, je ne suis pas encore fini avec les devoirs qu'il nous a donnés il ja une semaine. On doit lire deux livres pour la prochaine classe – et ce sont des livres avec beaucoup de pages – très épais, on fait. Moi, je pense pas que j'aurai le temps pour faire tout ce travail. Ca est déjà devenu insupportable, mais c'est encore le premier trimestre!*

*Donc, aujourd'hui ce prof abominable s'est mis en colère car personne n'a fait des exercices qu'il a proposés. Il a crié, il a hurlé, et tous les élèves l'ont trouvé très effrayant. Selon moi, je pense pas qu'on peut continuer ça. Personne n'osait même pas respirer parce qu'ils ont tous peur de lui. Cette dernière classe j'étais même épouvanté, et, je dois avouer, j'avais même les larmes aux yeux.*

*Pendant cette classe, nous étions des prisonniers, et il, il était comme le diable. Qu'il est effrayant!*

*En plus, il a, finalement, corrigé nos devoirs anciens, qu'on a faits il y a trois semaines. Il m'a donné une très mauvaise note, environ soixante pourcent pour mes études de Satre. Puis, j'ai trouvé qu'il a fait des erreurs quand il a ajouté mes notes. Je lui ai demandé de le regarder, mais il ne voulait avouer qu'il tort! J'étais très déçu, car il n'a rien fait.*

*Puis, il a commencé a nous enseigner comme si notre classe était un cours, majistrale. Il a parlé trop vite, et on n'avait pas le temps pour prendre des notes.*

*Moi, je suis pas content du tout.*

### **Dialogue: An Example of an Above Average Response**

*Sophie: J'en ai assez! C'est le centième fois qu'il est en retard. Est – ce qu'il sait que nos examens auront lieu dans quinze jours? Plus mauvais, c'est le bac!*

*Mireille: Ah, Sophie. Ne t'inquiète pas. Monsieur Renault va arriver bientôt. Tu sais bien qu'il a beaucoup de classes aujourd'hui et aussi, chaque lundi et mercredi, il est occupé avec l'équipè de football.*

*Sophie: Mais je n'ai plus le supporter. Je veux devenir medecin après le bac. Il faut que je reçoive des bonnes notes pour aller a' l université. Je reçois des bonnes notes en maths, en français ... mais en anglais? Oh là là!*

*J'ai reçu cinquante deux pourcent pour l'examen le mais dernier. Je n'ai jamais recevoir une aussi mauvaise note! Mes parents étaient furieux.*

*Mireille: Mais tout le monde dans notre class ont reçu des notes environ quarante et cinquante pourcent. En fait, dangl'autre classe, personne ne recoivent plus de cinquante pourcent.*

*Sophie: Eh bien ... mais ... je crois que monsieur Renault n'est pas bon professeur d'anglais. Il nous donne de mauvaises notes, il ne corrige pas nos devoirs depuis si longtemps. Je faire mes devoirs pour lui chaque soir et il n'a jamais les regardé. C'est inadmissible! Je ne sais pas s'ill y a des erreus, ainsi, je ne peux pas apprendre de mes erreurs-*

*Mireille: N'oublie pas Sophie, en même temps, il doit corriger les devoirs d'autres classes. Et aussi, tu sais bien que je ne fais jamais mes devoirs! C'est parfait pousmoi!*

*Sophie: Tu es tellement folle!*

*Mireille: Oui, mais je suis heureuse aussi. J'aime monsieur Renault. Je pense qu'il est très gentil. Je n'oublierai jamais quand il m'a aidé avec mes problemes, surtout après le divorce de mes parents ... il est vraiment sympathique.*

*Sophie: Tu as raison Il est sympathique. Mais il est tres ennuyeux aussi. Quand il parle avec nous dans la classe, je me sens fatigué. L'année dernière, mon professeur d'anglais était monsieur Phillipe. Je me suis amusée bien dons sa classe et en même temps, j'ai appris beaucoup. En revanche, monsieur Renault est penible, il nous donne trop de devoir et il ne les corrige pas, il est toujours en retard pour classe ...*

*Mireille: Eh bien, tu connais l'autre professeur d'anglais, monsieur Ribot. J'ai fait la connaissance de son fils et tu ne croirais jamais ce qu'il m'a dit! A l'université, Monsieur Ribot a raté la plupart de son cours. Jesne comprends pas pourquoi il est professeur. C'est étonnant, n'est-ce pas? Si nous avons monsieur Ribot au lieu de monsieur Renault ... qu'll catastrophe!*

*Sophie: Peut-être que tu as raison. Mais encore, je deteste notre professeur. Je n'ai pas changée d'dée*

### **Journal: An Example of an Average Response:**

*Aujourd'hui, j'ai eu des surpris et de désperation. Je me suis levé à bonne heure et j'ai arrivé à l'école à l'heure. Là, j'ai rencontré Jean – claude. Il est un vieux copain qui je connais depuis quelques années. On est allés en Suisse ensemble, avec nos parents il y a trois ans. Ça fait deux aus depuis que je ne l'ai pas vu. C'était bien de lui voir.*

*J'ai eu maths en première. Je n'aime pas trop le maths parce que je ne comprends pas. Après ça. J'ai eu deux heures de la physique. C'était horrible. Je déteste la physique mais il faut que je le fasse. Mes parents m'ont disaient. Je n'aime pas du tout le professeur. Il racontes toujours des histoires bêtes, qui n'ont rien à faire avec le sujet. Il rigole toujours, même si tu lui demande*

*un question. Je ne comprends pas ce qu'il disent et alors, je reçois des mauvaises notes, Ça m'arrive toujours, ce n'est pas normal. Je crois qu'il veut me punir parce que je suis l'étudiant le plus mal de la classe. Ça m'énerve, et j'en ai marre, mais ce n'est pas tout.*

*Il prends trop de temps à corriger nos devoirs. On a faisait une cônetrole il y a deux semaines maintenant, et il ne les a pas encore vous rendu. Il nous donne, tout le monde disaient trop de boulot. Chaque soir il faut faire une heure et demie de devoirs. C'est trop, j'ai des autres sujets à faire aussi.*

*Aujourd'hui je lui ai demandé a savoir quand nous recevions nos cônetroles – complètement corrigés. Il m'avait dit que j'étais unpoli et, en faisant la guele, il a dit a tout le monde que s'ils ne faisaient pas leur travail, on aurais faire une autre cônetrole demain, même s'il n'a pas encore corrigé les derniers cônetroles. C'en était trop! A cause de lui, je ne comprends pas la physique, je la déteste maintenant. Il n'est jamais serieux, il me donne des mauvaises notes et il met longtemps à corriger nos copies.*

*En plus, il a pleut pendant toute la jouruee et j'ai raté le bus. C'était vraiment un jour des chiens.*

Dan.

**Letter: An Example of a Below Average Response:**

Sydney, le 20 Octobre

*Cher monsieur Dupont,*

*Salut, comment allez-vous? Je suis desolé de me pas vous avoir écrit depuis si longtemps. Malheureusement je vous écris parce qu'il y a des élèves, qui ne sont pas contents. Peut-être, je pourrais vous donner des suggestions pour qu'il améliore la situation?*

*Premièrement, il y a des élèves qui dissent que leur notes sont d'accord mais autres affirment que vous continuez ils donner manvaises notes. En fait, un élève qui travaille dur tous de jours, cependant il ne recevoit que une quarantaine pour ses devoirs. Ainsi, pour la prochaine temps, s'il recevoit une manuaise note, vous lui expliqueriez ce qui avait tort.*

*Il est regrettable que je devrais parler avec vous à ce qui concerne votre relation. En autremain, je pense qu'il est très importante d'avoir confiance entre le prof et l'étudiant. J'espere que vous prenez mes conseils*

Vous délégue,

Nathan.

**Letter: An Example of a Poor Response:**

*Cher Monsieur Martin,*

*Nous sommes décidé de l'ecrire une lettre parce que beaucoup des personnes dans cette classe ne sont pas contents. Nous sommes décidé que si ont t'ecrire, vous pouvez peut être changer la situation. Nous pensons que vous sortir la classe plus beaucoup et puis comme ça on ne peut pas faire les choses que sont necessaire.*

*Si on ne fait pas les etudes, nous ne pouvons pas gagner des bonnes notes dans les examens. Nous ne sont pas contents aussi parce tous les notes que vous leur donner sont mauvaise. A la maison, les devoirs est très importantes et puis toute la classe passer beaucoup de temps à les faire. Mais toujours, les notes de tout le monde sont mauvaise. Comme ça tout le monde reçu les mauvaise rapports est notre parents ne sont pas heureuse. Peut être vous pouvez nous expliquer qu'est-ce qu'on pouvais faire pour gagner des notes qui ne sont pas trop mauvaise.*

*Je regret que nous devrions ecrire ce lettre mais peut être les suggestions peux faire un difference.*

La classe de l'anglais

## Options

### Comments on both 2UG and 2U examinations

#### *General Comments (Film) Un Coeur en hiver*

Students should be given the following advice:

- Read through the passage from the scenario and the questions carefully before starting to answer the questions.
- Look carefully at the stills and quote from the scenario to support technique answers.
- Giving the lines when quoting from the text is helpful.
- When a quote is given, it is important to translate or paraphrase into English to show that you have understood the French.
- Never assume a point is obvious to the examiner. State it clearly.
- Take time to work and examine what the question is asking. Highlight the key words.
- Cross off each question after completing it to ensure no questions are omitted by accident.
- Concentrate on quality not quantity. Be clear in expression.
- Students need to be familiar with basic linguistic/language techniques as well as film technical terms.

#### *General Comments (Literature Option) – La Machine à détecter tout ce qui est américain*

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. Quoting lengthy passages in French is **wasting precious time**.
- 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 this.
- When asked about the role of verbs, interpret the functions of tenses according to their specific context, rather than repeat rote-learned 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, that is unsubstantiated.
- 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, as well as the effects of the above.
- 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 important to make a clear conclusion to each logical argument.
- 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.
- It is essential that students write as legibly as possible.



## 2 Unit (General) Section III

### Film Option (Questions 6–8)

The film option was marked out of 20. Each point was worth one mark (✓ = one point).

#### Question 6 (a)

- i See 2 unit Question 3a ✓  
ii See 2 unit Question 3a ii ✓✓✓

#### Question 6 (b)

See 2 unit Question ✓✓

#### Question 6 (c)

- i See 3c i ✓✓  
ii only one example = ✓

#### Question 7

See 2 unit question

✓✓ only one scene was required for 2 points

✓✓ for contrast of Stéphane and Camille in this scene

#### Question 8 (a)

See 2 Unit Question 6 a ii ✓✓

#### Comment

Students talked about the other couple rather than Camille and Stéphane

#### Question 8 (b)

See 2 Unit Question 6b ✓✓✓

See 2 Unit Question 6c ✓✓

Only one technique discussed for 2 points

### Literature Option (Questions 9–16)

The 2 Unit General Paper was marked out of 20 points

#### Question 9

Marks were awarded for translation/English equivalent of the title. Students had to give a contextual reference as well as one interpretative qualifier.

- Machine that can detect anything American
- *Onésime* told the boys that the customs official has one
- used to scare the boys (as they had fished in the American lake)
- alleged/does not exist/imaginary/fabricated/fictitious/myth.

### Comment

Students did not confine themselves to analysis of the title. Many retold the storyline. Most students performed well in this question, but included unnecessary details.

#### **An Example of an Excellent Response**

‘The machine that detects everything that is American’. This refers to the machine that *Onésime* had told the boys about. It detects anything that is American such as the cigarettes that a man had tried to smuggle. He was unsuccessful because the authorities found out about the crime he was committing, by using this machine. Hearing the story of this machine and the man’s punishment for smuggling, the boys became scared and returned the trout they had caught in the ‘American Lake’ to the customs officer.

### Question 10

Students needed to give a full explanation.

- Lapin had stuffed/hidden all the trout up his jumper
- Making a hump/bundle/bump/lump/mound/bulge.

### Comment

Students manifested poor knowledge of the vocabulary item *la bosse*.

### Question 11

Students may have either answer for ONE point

- smuggled/stolen fish (trout) from the American lake
- anything American brought into the village.

### Comment

Students responded well to this question.

#### **An Example of an Excellent Response**

*Contrabande* is smuggling. The boys had caught some trout in a lake, in Canada (where they lived), which belonged to the Americans. They felt that – taking the trout home to their village would be smuggling because, the fish did not belong to them, even though they had caught them themselves, but they believed that the lake belonged to the Americans.

### Question 12 (a)

Students may explain any three of these points

- boys sought refuge/solace/a safe place to hide/a haven to which to flee
- later the church becomes ominous/inciting fear/prison-like
- boys see church as a last resort (use of *encore*)
- naïve/literal in their beliefs — if they prayed, they would receive help from God
- using the Church for their own needs/ends.

### Comment

Students performed well in this question, making pertinent, perceptive comments.



### **An Example of an Average Response**

The boys had run to the church to pray to God for help because they feared the punishment they would receive for stealing the fish. It shows that they have a strong religious up-bringing and believe that because they are two little boys who have prayed so fervently, God could not possibly ignore them and would help them in some way. They believe that by praying to God, they would be forgiven for the sins and would receive help. They respect their church.

### **Question 12(b)**

Students should elaborate on a specific attitude in Q12a, with analytical reference to another story. Impression/global marking for TWO points. Examples of possible interpretations follow.

- Similar to *Abom. Feuille* – use of church for own purposes
  - Oppressiveness of the Church vs oppressive weight of the medals *Les Médailles*
  - *Le Jour Où* – using the church for own self-interest/self-absorption
  - Lessening in the authority of the Church as opposed to *La Religieuse*
  - Two-sided nature of the church/dichotomy – mirrored in *La Religieuse*
    - (saviour/salvation/piety/uplifting vs imprisonment/confining)
    - loss of faith, eg *Les Médailles* – the pencil is all important (education is more important than religion).
- ✓✓ very good/depth of analysis  
✓× average/satisfactory/shows good knowledge of storyline  
×× unsubstantiated

### **Comment**

Students tended to retell the stories, rather than compare the boys' attitude. Students commented upon the role of religion in the boys' lives rather than their attitude to the church. This challenging question proved to be a good discriminator.

### **An Example of a Good Response**

In *L'Abominable feuille d'érable*, the boy has a temper tantrum after being excluded from a game of ice hockey. He breaks the hockey stick and the vicar sees this and tells him to go to church and pray to god for forgiveness. Instead, the boy goes to Church and prays that moths will come and devour the detestable sweater that had caused him to be excluded.

In this case, he has prayed for something unconventional, even indicalous. This is not the type of thing prayers are for. He has only gone to Church because the vicar made him go. His prayer has disrespectful as he did not ask God for forgiveness of his unacceptable behaviour, and instead asked for something so trivial.

### **Question 13**

Students can refer to any of these three major aspects for TWO points.

- The confession is to the customs officer/not to God
- With the use of the word confession the boys admit/acknowledge that they have committed a sin/admission of guilt/reinforced by the use of *péché*
- Shows their religious upbringing/background/importance of religion to the religious rhetoric/overtones/terminology.

### Comment

The requirements of this question were well met by most students.

### Question 14

Students should illustrate knowledge of two of the following concepts. Depth of analysis was impression marked out of a total of TWO points.

Use of the word *piège* – trap – irrevocably caught up

Use of *dernier espoir* – last hope

Repetition of *attendîmes*

Choice of verbs – action — run/throw/escape

Use of rhetorical questions L14–15/L16–17

Image of boys with tears in their eyes

Contradictory/conflicting/reverse image of Church/good vs bad/saints and angels vs damned/demons/souls of purgatory/light vs dark images

Image of the boys sitting on the footpath/confused and desperate/not knowing what to do

Image of the deep cave/cavern

Choice of punctuation/exclamation marks *Non! Non!*

Use of *caler* and *cache*

Use of *Que faire?*

Use of *faiblement/vaincu*

Rapid stop/start of the conversation/short, quick sentences.

✓✓ well-developed/convincing

✓× average

×× inappropriate

### Comment

Students were able to identify the language devices or imagery, but often neglected to explain their effect in this particular passage. Students quoted in French, without giving an English equivalent.

### Question 15

Students must only identify what *Le Code* is

- The law.

### Comment

Most students responded well to this question.

### Question 16 (a)

Students should develop two of the following concepts for TWO points.

- Not the expected reaction/an anti-climax/humorous
- The boys have vastly exaggerated the seriousness of their ‘crime’

### Comment

This proved to be the most challenging question on the paper. Better responses were insightful and sufficient.

#### Examples of Very Good Responses

- i. Carrier shows that a story does not have to end with a dramatic climax. Essentially, all the children’s worry has been in vain and so, this story comes to an anti-climax. Perhaps, such an ending is designed to perplex the reader as to why the story would end in such a fashion, to create the same baffled feeling that the boys experienced.
- ii. By finishing the story the way he does, Carrier makes it an anti-climax. Following a build up of tension and anxiety with the childrens’ guilt, and their decision for confess, the customs officer’s reaction is a surprise. This creates a twist in the tale and evokes humour, entertaining the reader, and also serving the plot. Roch Carrier is making a point of the childrens gullibility and their naivety. By creating an anti-climax, Carrier shows that not all adults are to be taught.
- iii. Roch Carrier attempts to show us the pettiness of the boys fear and that it was not something so morally bad that they had done. He brings the story to an anti-climax, as having described the deep fear and desperation of the boys in great detail. The ‘matter-of-fact’ reaction of the custom’s officer shows that it was an action’ that was not to be taken so seriously. Carrier uses this humorous twist at the end to show us that the boys were really fearful of nothing.

### Question 16 (b)

Impression/global marking for two pints according to the quality of thematic discussion. Examples of possible interpretations are below.

- Adults duping children/highly manipulative of children
  - Adults lie/distort the truth/betray children/cannot be trusted
  - Adults take advantage of childish naivety for their own amusement
  - Children are willing to believe everything the adults tell them
  - Adults’ insensitivity to children’s fear
  - Joke/farce by adults can cause great angst/anxiety in children
  - The customs officer does not enquire about the ‘contraband’ – either he is totally disinterested in the children’s story/the moral implications etc or he is possibly in on the joke with *Onésime*.
- ✓✓      very well-developed/convincing  
✓×      average  
××      inappropriate

## Comment

Students often identified the theme of adult/child relations but did not develop an analytical argument. Better responses linked with concept to other stories.

## Song Option (Questions 17–24)

### General Comments

The quality of 2 Unit General students' responses to the Song Option questions varied from very poor to good, with many of the better students performing as well as 2 Unit/3 Unit students in the common questions.

However, some barely answered any of the questions and appeared to have little knowledge of the songs at all. It is important to note that even those students whose written or spoken French is weak can gain valuable marks by making a serious attempt in the Song question.

### Marking Criteria

The Song Option was marked out of 21 points for 20 marks.

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

## Marie-Jeanne-Gabrielle – (Question 17–19)

### Question 17

*De la naissance au grand Sommeil*

*Règne le flambeau de la Vieille* (lines 25–26)

Explain these lines.

'From birth to the big sleep

Reigns the burning flame of the Old Lady'

0 translation or paraphrase only

✓ basic explanation of 'big Sleep' or 'Old Lady'

✓✓ basic explanation of both of the above or adequate explanation of one

✓✓✓ adequate explanation of both of the above

## Comment

Most students gained some marks in this question because it was generally understood that 'big Sleep' referred to death. However there was some confusion about the meaning of 'Old Lady'. Better students showed a very good understanding of these lines and were able to relate them to the rest of the song.

## Sample Responses (with original errors uncorrected)

### Sample (3/3)

'From Birth to the big Sleep

The flame of the light house rules'

The first line is significant in addressing death. Due to the harsh conditions that the people from the *Ile de Sein* endure particularly the women, and the men who spend the majority of their life on the ocean it is accepted that death is a common event here, something that isn't to be feared.

By referring to death as the *grand sommeil* is making it appear as a peaceful event, not at all threatening, or menacing as death is often thought as.

The second line is important while the men are away on the treacherous oceans, it is only the flame of the lighthouse that directs them, gives them power/strength. They rely on this flame to guide them to safety.

**Sample (2/3)**

‘Of the birth of the big sleep  
Reigns the fires of the Old Woman’ (lighthouse)

This refers to death approaching those living on the Ile de sein, as well as the sailors. It is a euphemism used to make death sound less harsh.

The light of the lighthouse is seen from the fishing boats out to sea and is a signal that the sailors are too close to the rocks, which are responsible for their deaths.

**Sample (2/3)**

The birth to the big Sleep. The big sleep here is death. In this stanza Capart is describing death in a positive way. The islanders live their lives to the tides from birth to death. This line states how traditions are kept throughout the dwellers lifetime. The fire of the old still reigns. This is in respect of the dead. They are still remembered by those on the island – forever in their hearts. Generally these two lines show, within the stanza, how the islanders have a positive outlook on death. The ‘Ile de sein’ is often hit by bad weather and nearly all men are sailors or fishermen. The seas are treacherous, so people die quite often. These lines contrast with the morbid feelings of death in stanza 4 when the ‘sea turns its back’ and death is menacing. It shows the importance on the island of remembering the dead.

**Question 18**

Identify and explain TWO images of joy and TWO images of sadness in the song.

- 0 quotation, translation or paraphrase of images only
- ✓ basic explanation of 2 images of joy and 2 images of sadness

OR

- adequate explanation of one set of images
- ✓✓ adequate explanation of 2 images of joy and 2 images of sadness

**Examples of images of joy and sadness:**

Joy	Sadness
<ul style="list-style-type: none"> <li>• childhood, youth, happiness, innocence                             <ul style="list-style-type: none"> <li>– image of children running over fine sand and pebbles (1 13, 14)</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• negative, dark, menacing, adulthood                             <ul style="list-style-type: none"> <li>– fine sand and pebbles have become weather-beaten eroded stone (1 35)</li> </ul> </li> </ul>
<ul style="list-style-type: none"> <li>• summer, light, youth, rejoicing                             <ul style="list-style-type: none"> <li>– ritual of young people jumping fires (1 15, 16)</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• threatening                             <ul style="list-style-type: none"> <li>– fires lit to guard against evil (1 37)</li> </ul> </li> </ul>
<ul style="list-style-type: none"> <li>• religious strength                             <ul style="list-style-type: none"> <li>– singing of special hymn (1 21) <i>Cantique à Sainte-Marie</i></li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• religious convictions falter                             <ul style="list-style-type: none"> <li>– superstitious taking over (1 38) <i>la barque ensorcelé</i></li> </ul> </li> </ul>
<ul style="list-style-type: none"> <li>• idea of faith carrying them through danger (1 20)</li> </ul>	<ul style="list-style-type: none"> <li>• threatening, fearful, fear of death (1 41)</li> </ul>
<ul style="list-style-type: none"> <li>• positive images of death and dying, non-threatening (1 30–32)</li> </ul>	<ul style="list-style-type: none"> <li>• women on island are struck by death (1 42–43)</li> </ul>
<ul style="list-style-type: none"> <li>• when removed from island one can say that Ile de Sein is a beautiful place (1 63)</li> </ul>	<ul style="list-style-type: none"> <li>• acknowledgment of how difficult a place it is to live in (1 23)</li> </ul>
<ul style="list-style-type: none"> <li>• life on island is idyllic, a paradise (Stanza 1)</li> </ul>	<ul style="list-style-type: none"> <li>• paradise lost, life has changed, reality takes over (Stanza 4)</li> </ul>

(Other images were also accepted if accompanied by a convincing explanation)

**Comment**

Most students had no difficulty identifying and explaining 2 images of joy.

However some chose very obscure images of sadness and their explanation of these images was not convincing enough for them to be accepted as valid examples. Better students gave very good explanations of how their chosen quotations revealed the contrasting emotions.

## Question 18

### Sample Responses (with original errors uncorrected)

This is a nostalgic song and although it may seem sad, there are happy images that can be seen.

For example: 'Sautant les Feux de la Saint-Jean' – Jumping the fires of Saint Jean – this line tells of the happy religious and joyful time when the people of the island all come together to celebrate a traditional religious festival where they jump fires as an act of a long tradition. Another joyful image in the song is '... belles legendes, illuminant son histoire' – beautiful stories/legends light-up the history – (of the island.)

This idea of ancient folk stories lighting up the island's heritage is a beautiful image. It reveals the strong sense of tradition on the island which permeates the song. Both images highlight the joyful religious spirituality of these people who tell stories and par-take in festivals.

Nevertheless the song also tells of sadness on the island, there are a few images of this also such as, '... la Mer a tournée le dos, Aux pecheurs des temps noureux' the ocean has turned it's back on the fishermen of modern times. This viroid imagery, throng Caparts use of personification is ver sad. It shows the change that has occurred on the island. It is depressing as it shows that the sea, a major part of their lives wants nothing to do with them. It is a sad and crushing image that implies a killing of tradition. This sadness is also apparent in 'le noir habille la le des femme du pays' black dresses the lives of the women on the island. This reveals the grief and sorrow they experience constantly at their losses of family members. It reveals the tragic ever-constant presence of death.

## Question 18

Joy – 'Sautant les Feux de la Saint Jean'. A festival for the longest day of the year-24 June, where children jump over fire – a tradition celebrating this joy.

Joy – 'Raconte – nous l'enfant que tu etais'. Fell us about the children tread you were, running on the fire sand to the pebbles. These children had fun in their childhood shown as they ran on the sand. Only happiness in their heart – express joy.

Sad – 'Menacaute elle vient jeter', she threatens to throw the ship wrecked people over board. People of this island are fearful and falter in confidence at night. They are scared. They think the boat will throw these people over board.

Sad – 'Raz de sein, Le Cantique à Sainte-Marie' Raz de sein is the water between the island of 'sein' and the continent. It is 12km long. The hymn of Marie 'Le contique à Saint-Marie is sung when sailors sail through these waters. It is sung to give them courage and to have a safe journey. (Shipwrecks are common here.)

## Question 19

### Sample Responses (with original errors uncorrected)

To whom or what does the title 'Marie-Jeane Gabrielle' refer?

See 2 Unit/3 Unit Song Question 17

- 0      1 basic reference
- ✓      2 basic reference or 1 well explained
- ✓✓     2 well-explained references or 3 basic references

References:

- Marie-Jeanne-Gabrielle refers to the women of the Ile de Sein – shows the important role that women play on the island.
- Marie is a common Catholic women’s name – shows the importance of religion to the island’s inhabitants.
- Sailors often name their boats after the Virgin Mary.
- Title could refer to the island – personification of the island.

**Comment**

Most students had no problems with this question. However some limited themselves to stating that the title referred to the women of the island without expanding on this. Others said that they were common names of Catholic women without commenting on the importance of religion in the women’s lives. Students should never assume that a point is obvious to the markers and should thoroughly explain their interpretations.

**Question 20**

**How is the singer’s attitude revealed in the title of the song?**

*Marking Criteria*

HOW?

- use of derogatory rhyming slang/nonsense rhyming phrase
- childish play on words
- common linguistic device, childish tease, eg ‘*Prof de maths – poil aux pattes*’

NEGATIVE ATTITUDE (results of students’ immaturity/failure to improve society/meaningless demo chant, etc);

Contempt, scorn, denigration, mockery, ridicule, patronization, condescension, teasing, making fun of, bitterness, anger, resentment, disappointment, frustration, aggression, dislike, despair, etc.

- 0 = poor answer: only negative attitude (unexplained), no ‘How?’
- ✓ = some understanding of effect of title: recognition but no elaboration of ‘How?’ /translation, paraphrase (generally weaker answer)
- ✓✓ = ‘how(s)?’ + negative attitude(s) (good answer: supplementary detail).

**Comment**

Many students had trouble with the ‘How ...?’ in the question and so ignored that aspect altogether. It was not enough just to explain Renaud’s negative attitude towards students, or indeed to (mis)translate the title: the question required students to consider the process by which he achieved his effects by means of the linguistic device he employed.



## Question 20

### Sample Responses (with original errors uncorrected)

#### An Example of an Excellent Response

'*Etudiant 'Poil aux Dents'* is a variant on a common type of insult or dismissive and degrading comment which can be changed to suit almost anything. It literally means 'students, hair on teeth implying that students are like hair on teeth, very annoying, ugly, silly etc. This is how Renaud feels about students.

#### An Example of an Excellent Response

The title is clearly a play on words and shows Renaud's immediate contempt for the students he is about to talk (sing) about. The rhyming of *aux dents* gives a sense of mockery to the song and gives the idea that Renaud is secretly laughing at these pitiful students caught up in their world of ideals. It sets the tone for the song through Renaud's immediate negative attitude.

#### An Example of an Excellent Response

The title is a nonsense derogatory rhyming slang, and thus, we see the singer's contempt for university students. The fact that the singer uses slang distances him from the 'bourgeoise university students, putting Renaud on the side of the working class, who would perhaps be more likely to use such slang. The singer has the university students, particularly those of architecture, law and medicine, to be the future leaders of society their aim, only to make money.

#### An Example of a Poor Response

'Students' Hair on your Teeth' this shows quite well the singer's attitude towards these students, he was offending them by calling them students – Hair on your teeth: he does not like students at all.

#### An Example of a Poor Response

*Etudiante – poil aux dents* means 'student foot in the tooth'. This reveals his sarcasm and criticism of them. He does not approve of the students and is anti-establishment.

## Question 21

*Aux bourgeois tu r'fileras  
Des cancers à tour de bras  
Et aux prolos des ulcères  
Parc' que c'est un peu moins cher* (lines 41–44)

### Explain the significance of these lines.

#### Marking Criteria

'To the middle class you will pass on  
Cancers with all your strength  
And to the working class ulcers  
Because it's a little less expensive'

Medical students/doctors diagnose diseases according to financial means/social status

- middle class = cancers because they can afford to pay, ie enrich doctors
- working class = ulcers because they're cheap, doctors don't make money from them, & *prolos* don't matter anyway.

## Elaboration

- Humanitarian values/medicine as a calling, revered vocation/Hippocratic principles become insignificant: doctors don't investigate working class illnesses because working conditions and financial rewards aren't attractive. It's a money-making business where everyone feeds off everyone else: Third. World + '*médecine = putain/maquereau=pharmacien*'
  - Renaud's (socialist) sympathies lie with sick, downtrodden, working class; they are depicted as victims exploited by educated middle-class.
  - Irony: illness is not class-specific; yet cancer = 'socially acceptable' sickness, costly to treat, generates compassion, therefore reserved for middle-class.
  - Use of '*tu*': insulting entire profession
    - 0 = no understanding of text
    - ✓ = poor answer – translation/paraphrase: social injustice is established, but understanding poor
    - ✓✓ = significance of lines is explained through recognition of social divisiveness caused by inequality of treatment OR recognition of doctors' financial self-interest in
    - +✓ = good answer: elaboration of any/all of above, further complementary detail.

## Comment

In being asked to explain the significance, students were given the chance to find at least 3 levels of interpretation: the immediate meaning; the doctors' financial greed; and the impact on society as a whole of the doctors' behaviour. Weaker responses did not tend to perceive – or at least to develop – the significance of the points that were implicit rather than stated in the quotation.

## Sample Responses (with original errors uncorrected)

### An Example of an Excellent Response

'To the middle class you will administer cancers one after the other and to the working class, ulcers because it's a bit less expensive'.

Here, Renaud is saying that the medical profession is driven by money and material gain, ignoring the Hippocratic oath and exploiting patients according to their financial capabilities, not because of their illnesses or needs. He says that the only reasons doctors don't diagnose cancers from the working class is because they couldn't afford it and due to their unscrupulous greed, their diagnose ulcers in order to get paid.

### An Example of an Excellent Response

Renaud is commenting on the medical profession here that he does not see as a caring profession, rather providing care for those who can afford it. This excluding the working class. He says that the bourgeoisie, who have the money to be treated, will be diagnosed cancer ('*Aux bourgeois Au r'fileras Des cancers a tour de bras – As the bougeoise you will diagnose cancer strongly*). However even if the workers class might have the same problem, they will be diagnosed ulcers only. *Et aux prolos ... un peu moins cher* and to the proletariat ulcers, because it's a bit cheaper. This dispels the common attitude to the medical profession as a very respected profession.

### **An Example of an Excellent Response**

Renaud is accusing doctors of having their own interests at heart with their work. He feels they only work for money and therefore treat the upper classes better than the lower and ignore the third world countries – the people who need them most. He is showing them to be superficial, greedy and inhumane. Renaud doesn't associate the usual humanitarianism with these medical students – doesn't believe they aim to help people.

### **An Example of an Average Response**

'To the middle class you give cancers one after the other and to the working class ulcers because it is a little less expensive'.

Renaud is mocking the medicine students for being money hungry. They will only go where the most money is and he disagrees with them as the higher class gets more treatment. Renaud generalises here that all medicine students (doctors) are greedy for money and have no real concern of the well being of the working class.

### **An Example of a Poor Response**

*Aux bourgeois tu r'fileras  
Des cancers à tour de bras  
Et aux prolos des ulcères  
parc' que c'est un peu moins cher.*

You *bourgeoisie*, you mongrels

I hope you get cancer on the arm and are prone to ulcers because it's a bit too expensive.

### **Question 22**

*Fais-les-nous voir tes projects  
Et la couleur de ton béton  
Tes HLM sophistiqués (lines 23–25)*

**Identify and explain ONE contradiction in these lines.**

*Marking Criteria*

'Show us your projects  
And the colour of your concrete  
Your sophisticated Housing Commission Blocks'

IRONY (CONTRADICTION):

- oxymoron: HLMs are never sophisticated!
- *couleur de ton béton*: concrete not colourful (but architects capable of believing own delusions)
- *Tes HLM's*: possessive adjective, but architects will never live in them
- *sophistiqués*: linguistic irony, language style of *bourgeois*, not *prolos*
- *sophistiqués*: new doesn't necessarily mean better.

## Elaboration

Ironic that ...

- Architecture students place emphasis on buildings, not on their inhabitants, when designing new projects.
- *Ton/tes* = students' future incomes will allow them to live in maisons not HLMs so they are not concerned with effects on rest of population created by their planned artificial environment.
- Architects' delusions: gap between glossy presentation (*fais-les-nous voir*) and drabness of reality.
- Architects are dreamers, totally removed from the reality they create for others to live in.
- They don't perceive their job as creation of homes, communities: they're just projects, creative experiments where human impact is irrelevant.
- Environment created to house dense population can generate grave social problems.
- Architects only think in abstract terms (*couleur de ton béton*) – they don't know/care that their housing-blocks impose miserable lives on their subsequent inhabitants.
- Irony: concrete is grey, like lives of HLM dwellers, not coloured – maybe architecture students have never seen one!
- Architects are more concerned with their reputation and their monument to posterity than with the practicalities and comfort of living in their blocks; *sophistiqués* because they are elaborate, different, new; not because they are improved.
- University just trains architects to design HLMs – nothing creative or caring; mass-production of pre-digested notions.
- Architects set out to be great, famous designers – but end up as housing-commission flunkeys.
  - 0 = identification only, no real explanation of contradiction
  - ✓ = poor identification & **simple** explanation of contradiction
  - ✓✓ = good development: further aspects of irony/contradiction well analysed/recognition of Renaud's hostilities towards architects

## Comment

Given that there were various examples of contradiction in the lines quoted, the actual identification of a contradiction was in itself insufficient to gain credit. The question specifically required students to explain the example they chose; predictably, weaker responses merely identified and translated, whereas excellent answers could find ample elaboration.

**Sample Responses** (with original errors uncorrected)

### **An Example of an Excellent Response**

*'Tes HLM sophistiqués'*

The housing commission buildings which this line refers to are the places the working class are forced to live in. They are more sophisticated, usually ugly and purely utilitarian. There is much spite in this line, Renaud is angry that the architects design such horrible buildings for them to live in, not having to live in them themselves.

### **An Example of an Excellent Response**

'Show us your projects  
and the colour of your concrete  
of your sophisticated housing blocks'.

There is only one colour of concrete – grey shows Renaud’s cynicism of the architects who believe that their constructions are going to change the world, however they don’t even have a choice in the colour of the concrete. Also shows how those who must live in the housing blocks view their world – grey and drab – they have no say in what the HLM looks like.

### Question 23

23. a) What effect is created by the frequent use of colloquialisms and slang in the song?  
 b) Give TWO examples of the colloquialisms/slang, and explain them.

#### Marking Criteria

Renaud uses slang/colloquial expressions/vulgar language for the following effects:

- Opprobrium, dislike of intellectuals
- Scorn, contempt of self-serving *bourgeoisie*
- Perception of social divisiveness, ‘us versus them’ mentality: establishes a divide between educated uni students and ill-educated working-class
- Socialist sympathies: establishes his sympathy with working class
- Shock: vulgarity is rude! Abbreviations reinforce colloquialisms
- Comedy: rude bits are funny and shocking bourgeois is funnier!
- Contrast: traditional respect overturned
- Creation of conversation style, dialogue (chorus = childish dialogue).

a) + b):	Effect (to establish Renaud’s sympathies with/representation of working class) created by colloquialisms/slang, + two examples + explanations
✓ =	weak elaboration of effect, OR two quotes + explanation (more than just translation)
✓✓ =	perception of effect; + two quotes + explanation (more than just translation)
✓✓✓ =	good answers: broader perception of range/treatment of effects by specific techniques, types/quotes used to support/extend effect in a)

#### Comment

Students had trouble in **explaining** the examples of colloquialisms or slang they selected, tending instead simply to translate them, or perhaps to expand on their meanings. It must be recognised that where a question asked students to ‘explain’, they should identify the singer’s purpose in choosing that form, and the effect his choice has on the song overall. This question was probably the least well answered of the Etudiant – Poil aux Dents questions.

#### Sample Answers (with original errors uncorrected)

##### An Example of an Excellent Response

(a) The frequent use of colloquialisms and slang in the song separate the singer from the medical, architectural and law students whom he is singing about and epitomises the line *J’suis pas d’ton clan, pas à ta race*. (I am not of your clan, I am not of your race). It also identifies him with the students of squat (*Etudiant enquedalle*). The use of common

language helps to establish his identity as a person who is not like these students who are ‘*propres sur eux et non violents*’ (clean on themselves and non violent). It creates the impression that the singer is familiar with street life and real people.

### **An Example of an Excellent Response**

(b) *Mais, je sais qu’le coup d’pied au cul, ...*

The kick up the bum.

The singer describes how the kick up the bum which he gives to the middle class as they pass by dirties his shoe and was learnt from the school the street and not some upper class university. He has no respect for them at all, hence the proud use of his street.

*Pour tirer les choses au clerc*

To pull on the things of the clerk/solicitor. This slang is actually very rude and means to pull on the private parts of the clerk/solicitors. Again, it indicates a disgust toward laughs, and the upper-class and shows just how little respect the singer has for them by the way he uses such crude language toward them.

### **An Example of an Excellent Response**

(a) The frequent use of colloquialisms and slang has the effect of placing the singer on the side of the lower-class, not the notoriously bourgeois students of medicine, architecture and law who he believes to be immature Bartonneux conformist *propres sur eux* and not willing to be really involved in change like les étudiants en que dalle the students that do nothing but are passionate and do not want to be part of the old systems *la connerie de leurs aînés* and are willing to make change evident in le coup de pied au cul which represents strikes and demonstrations. Renaud does not want to part of the upper class philosophy *j’suis pas d’ton clan pas d’ta race* so by using colloquial language he succeeds in creating the effect of him being ‘with’ the lower-class ‘movers and shakers’. The slang used also is successful in creating the effect of rawness and backlash, eg rough language to show his hatred and contempt of the upper-class students.

### **An Example of an Excellent Response**

(b) One example of slang is *leur culture nous fait gerber*, Your culture makes us spew. This conveys Renaud’s contempt of the upper class conveyed through slang but also puts him on the side of the lower class evident in his part in the line *leur culture nous fait gerber* makes us spew.

Another example of colloquialism or slang is evident in the line *ça veut tout dire eh Ducon*. This means that he says is all with a play on the name *DuPont*. This humorous line conveys his contempt. He doesn’t even need to explain why being more fascist than the defense forces is bad. By saying ‘that says it all’ he humorously fakes a dig at both the law department and the army by use of slang, colloquialism term *Ducon*.

### **An Example of an Excellent Response**

(a) identify with working class

distinguish self from upper class

shows contempt and distaste for them (ie Through use of ‘*tu*’)

(b) *son maquereau est pharmacien* his pimp is the chemist. This is showing how Renaud sees the chemists to be selling medication for a living as a pimp sells a prostitute for money. He doesn’t see this as a very distinguished way to make a living.

*Tu glandes dans les facultés* you hang about the faculty.

The students who are in nothing are not contributing to society or making any effort at all.



**Question 24**

**How does the music in both these songs reveal each singer’s attitude towards his subject?**

**In your answer, contrast Capart’s and Renaud’s use of TWO of the following musical elements:**

- **voice**
- **instrumentation**
- **rhythm**
- ✓ See 2 Unit/3 Unit Song – Question 22
- ✓ Attitude + one element (Capart)
- ✓ Attitude + additional element (Capart)
- ✓ Attitude + one element (Renaud)
- ✓ Attitude + additional element (Renaud)

<b>Capart</b>	<b>Renaud</b>
<p><b>Attitude:</b></p> <ul style="list-style-type: none"> <li>– feels an affinity for the people of the island/has a strong relationship with the people and their traditions/love, affection</li> <li>– nostalgia, looking back with fondness, melancholic longing</li> </ul> <p><b>Voice:</b></p> <ul style="list-style-type: none"> <li>– melodic, lilting, tender, sweet, gentle, mellow, melodious, mellifluous</li> <li>➔ nostalgic, reminiscing about positive memories</li> <li>– backing vocal</li> <li>➔ reflecting echoes from the past</li> </ul> <p><b>Instrumentation:</b></p> <ul style="list-style-type: none"> <li>– folk/12 string/acoustic played in manner of Celtic harp/plucked not strummed guitar.</li> <li>➔ in keeping with Breton lifestyle which he looks on with nostalgia</li> </ul> <p><b>Rhythm:</b></p> <ul style="list-style-type: none"> <li>– repetitive, <math>\frac{3}{4}</math> regular, unchanging, constant</li> <li>➔ folk dance rhythm revealing fondness of memories, celebrating traditions</li> </ul>	<ul style="list-style-type: none"> <li>– contempt, scorn } towards</li> <li>mockery, making fun of } university</li> <li>– bitterness, anger, } students</li> <li>resentment, dislike } bourgeoisie</li> </ul> <ul style="list-style-type: none"> <li>– angry, aggressive, abusive, haranguing, critical, harsh, insulting</li> <li>➔ contempt for the students that he criticises in the song</li> <li>– refrain: whimsical, less aggressive, lighter</li> <li>➔ humorous effect, making fun of students</li> </ul> <p>electric/bass/lead/rhythm guitar + drums/percussion</p> <ul style="list-style-type: none"> <li>➔ manner in which they are played creates a rough effect and is a parody of student demonstration emphasising his mockery/disdain of students</li> </ul> <ul style="list-style-type: none"> <li>– heavy, driving, throbbing, energetic</li> <li>➔ resembles noise of protests</li> </ul>





**Comment**

A large number of students did not list Skippy's as a manufacturer, and listed only three manufacturers and corresponding products. A significant number of students also placed manufacturers and products in the wrong column. Consequently, 1 point was awarded if TWO manufacturers, and their corresponding products, were placed correctly. Full mark (2 points) was awarded if at least THREE manufacturers were listed correctly with their corresponding products, and 1 point if three manufacturers, listed with their corresponding products, were placed in the wrong order, ie products in the manufacturers column and manufacturers in the products column.

1 point for 900F

1 point for A: PARIS

1 point for *le: 3/11 or le: 3 novembre*

**Comment**

Many students answered A: Expo 2000 OR A: *Novembre*

**CHEQUE**

1 point for BPF: 2200F

1 point for *Deux mille deux cents francs*

**Comment**

As in 2/3 Unit paper, the point was awarded if the amount written correctly corresponded with the (wrong) figure given for BPF, eg

BPF: 11200F/*onze mille deux cents francs*

1 point for filling in correctly the recipient of the cheque: A: Expo2000 OR A: SEPEL (S.A.)

**Question 26 (7 points for 7 marks)**

See 2/3 Unit (Common), question 24 for additional comments.

(a) Who has sent this document? Give details

1 point for THREE elements

*Mme Juliette Gexpose*

Financial Manager/Finance Manager

Of EXPO 2000 OR SEPEL (S.A.)

**Comment**

Financial Director was not accepted.

(b) To whom is the document addressed? Give details

1 point for THREE elements

M Chevalies

Manager

Of GOUDDÉMAITE

**Comment**

Director was not accepted.

c) If you had to state the OBJECT of this letter, which of the following would be correct/1 point for V/PAIEMENT

(d) Why is the cheque not valid? Give details

1 point if the following meanings were conveyed: the signature on the cheque sent to Expo 2000 had not been authorised by the Gouddémaite Company.

(e) Il est impératif ... effective

(i) What action is requested?

1 point for payment received before November 15

(ii) Why? Give details

1 point for bookings/reservation of stands confirmed

(f) *Téléscopie*: 04 72 22 32 70

To what does this number refer?

1 point for Fax number OR Fax machine of EXPO 2000.

**Question 27 (14 points for 7 marks)**

2 points for both addresses correctly placed

1 point for correct indication of purpose of the letter

OBJECT: *N/PAIEMENT OR N/CHÉQUE OR NOTRE PAIEMENT* (or similar answers)

1 point for *A l'attention de Mme Gexpose*

2 points for the correct place and date

*Paris, le 6 novembre 1998*

**Comment**

Any date between November 6 and 14 was accepted.

1 point for the correct form of address (Madame)

1 point for correct acknowledgement of letter

*Nous accusons réception de votre lettre*

*Nous avons bien reçue votre courrier*

And

1 point for *du 6 novembre OR du 6 courant*

1 point for *remerciements* correctly expressed, eg *Avec nos remerciements, ...*

1 point for a correct formula *de politesse nous vous priors d'agréeer ... l'expression de nous sentiments distingués* (or other)

1 point for turn of address in the *formule de politesse* matching that stated at the beginning of the letter

2 points for appropriately signing off

EITHER M. Chevalier  
Director/PDG/Gérant

OR Danielle Zinogue  
M. Chevalier

## 2 Unit (Common) Section III

### Film Option (Questions 3–5)

#### Marking Criteria

Marked out of 30 points to become 20 marks (one ✓ = 1 point).

#### Question 3(a)

*C'est moi qui la materne* (lines 13–14)

##### (i) What does Camille mean by *materne*?

#### Comment

It was necessary to know the meaning of *materne*.

##### (ii) Explain this sentence in the context of Camille's relationship with Regine.

Mention 3 of the following ✓✓✓:

- Regine is her agent and professionally looks after her.
- She encouraged her to continue playing the violin.
- She is her mother's friend/Camille lives with her.
- Camille is now feeling suffocated by this relationship.
- Camille is enjoying the role reversal.

#### An Example of an Excellent Response

Camille's relationship with Regine is as much that of a mother and daughter, as of a manager and performer. Camille lives with Regine and is largely under her direction. Regine organises rehearsal dates, tour dates and restaurant reservations like a mother would. There is the same kind of power balance as there is between a mother and daughter. (Note: Regine – is Camille's mother's friend, which means that this is of comparable age).

However, at this point in the play, Regine has a terrible flu and Camille has to look after her – bring her cups of tea, attend to her temperature. This is the role of a mother and signifies a temporary adjustment in the power balance between them. [The weaker responses mentioned only one aspect of their relationship.]

#### Question 3(b)

*J'ai le bout des doigts qui m'brûle ...* (line 20)

*Les pizzis* (line 21)

#### Explain *Les pizzis*

- ✓ Pizzicato – plucking the strings with fingers (not the bow)
- ✓ which has made her hands sore/at the rehearsal/some explanation, eg shows

#### Comment

No point was awarded for just giving the long form of the technical term. The term had to be explained and the student needed to explain why the term was used in this quote.

### Question 3(c)

*Ça doit être ça.* (line 38)

#### (i) What does this reply reveal about Stéphane?

- ✓ Translation/paraphrase – there is certain ambiguity in his comment
- ✓ Shows unwillingness to commit, cutting short the conversation, willing to agree, evasive, detached, unwilling to argue.

#### An Example of an Excellent Response

‘That must be it’. This reply is quite flippant – it doesn’t reveal anything about the real reason for stopping playing the violin. He knows that he doesn’t like to reveal himself to people he doesn’t know well (NB with his relationship with Héléne, he is much more open). He doesn’t even like talking about himself, which is clear in the dismissive nature of the comment; he also admits this fact later on. He’s trying to stop Camille prying into his motivations for stopping playing the violin. He is not willing to consider whether her comment – you’re too critical – might be right. On the other hand, his answer is inoffensive and unprovocative. It’s not in his nature to give provocative comments and he usually says what he thinks will make others happy.

Note that it is important to paraphrase (or translate) the quote in context to show understanding of it.

#### (ii) Find TWO other similar examples in this scene ✓✓.

*Ça se discute*

*Ça a dû m’arriver*

*Disons*

*Oui, en général*

*Ça ne sert pas à grand-chose*

*Ça ne me passionne pas vraiment*

*C’est quelqu’un que j’apprécie*

### Comment

When asked to find similar examples it is important to always link them to the text with a brief explanation, eg ‘Another example of Stéphane’s reticence is ...’

There was considerable misinterpretation of Stéphane’s character in 3(c). Stéphane does not lack self-esteem but is willing to agree in order to avoid conflict and to avoid revealing himself. He is at times self-denigrating but that appears to be a pose he adopts rather than a real characteristic.

### Question 4(a)

*J’étais là comme une idiote ... Laisse-moi!* (lines 63–108)

#### What is the director’s purpose in inserting an argument in this scene?

- ✓ Argument is a contrast to the blossoming relationship of Stéphane and Camille
- ✓ It foreshadows the later quarrel of Stéphane and Camille
- ✓ Opportunity for intimacy – she brings up topic of love
- ✓ Allows for physical closeness, they lean in to talk  
OR contrast – other couple make up, Camille & Stéphane won’t –  
relieves tension – provides humour.

### An Example of an Excellent Response

The director's purpose in inserting an argument in this scene is, firstly, to foreshadow/hint at the later bitterness which will later occur between Stéphane and Camille; Stéphane ironically says: *Je m'inquiète pour leur avenir*, – ('I worry about their future') – in shot 374, referring to the couple arguing. This introduction of such tension around Stéphane and Camille during one of their first meaningful, considerably profound conversations is foreboding for Camille's and Stéphane's future. However, it also allows Camille to broach the subject of love with Stéphane, despite his dismissive ways, as the argument is a cue for her: she says *Vous n'avez jamais été – amoureux?* 'Haven't you ever been in love?'

This occurs after the couple has reconciled the argument and this reconciliation, where *la femme caresse la joue du jeune homme*, 'the woman strokes the cheek of the young man' – serves to highlight that, despite the argument, feelings were understood because of it, and love binds them back together. Yet in contrast, Camille and Stéphane are shown to have no real love between them. There was nothing to bring them together as a couple after their fight later – and there never really was anything romantic between them.

### Comment

This question allowed students to show their knowledge of the film. Good responses linked the language used here to the scenes in the brasserie. Poor responses only looked at one aspect of the director's purpose.

### Question 4 (b)

*Disons que je suis un solitaire ... contrarié ... aussi.* (lines 92–96)

**Contrast Stéphane's character with that of Camille. In your answer, refer to this scene and TWO scenes elsewhere in the film.**

- ✓ Stephanie – not gregarious, doesn't like to talk about himself, likes being by himself – important that it be in the scene. Answers evasively.
- ✓ Camille – does initiate, more personal,  
Personal questions, takes risks, shows emotions.  
Possible — they both are solitary and don't open up – scenes have to justify this.

**Two of these scenes:**

*Lachaume's party*

- ✓ Stéphane is alone, uncorking wine, won't get involved in discussion.
- ✓ Camille – passionate in her ideas, cross that Stéphane won't commit himself

OR

Fight scene

- ✓ Stéphane – hardly responds, sits there quietly
- ✓ Camille – lets herself go, is passionate in her anger.

OR

Car scene

- ✓ Camille – offers herself, passionate
- ✓ Stéphane – refuses, denies any feeling for her, remains in tight control.

### **An Example of an Excellent Response**

(b) Stéphane's character is an introvert, not a very romantic or loquacious one, as opposed to that of Camille, who likes to discuss emotions and become intimate despite that she has the ability to also be serious. Thus, she has a balance of solitude and human interaction, and of work and leisure, that Stéphane won't allow himself to afford. This is evident here, as he is not very receptive to Camille's attempts to delve into deep issues of reasons for various actions and of emotions, with the dismissive *Ça doit être ça*, 'That must be it' – for example, and him allowing Camille to do most of the talking. Their personality differences are also evident in the scene of the dinner at Lachaume's place, where Camille is surprised and annoyed that Stéphane will comment on other people's opinions on issues, yet not offer any himself – she enquires *Aucun?* – 'None?' – after Stéphane says he has no opinion very conclusively. She is willing to discuss her feelings, despite the risk of criticism, – yet he won't let anyone near his emotions. Another scene is when Camille explodes at Stéphane in the restaurant, her face all made up and is gesturing and speaking emphatically and frantically at Stéphane, yet he is frozen in his seat – physically and verbally. He can't respond in any way, as he is not an expressive man yet she, on the other hand, has a very passionate side to her.

### **Comment**

Some students did not contrast both characters in this scene and in the two scenes chosen. It was an opportunity for students to show their knowledge of the film as a whole.

### **Question 5 (a)**

**(i) What main editing technique is used in the café scene?**

Answer ✓ Cross-cutting

### **Comment**

This question was well done.

**(ii) Comment on its function and effect.**

Answer ✓ Function – to show the faces and reactions of those listening.

✓ Effect – involves the viewer, draws viewer into the intimacy of the dialogue and makes us aware of the developing relationship.

### **An Example of a Good Response**

Its function is to show us the actions and reactions of the characters toward one another, effectively allowing us to see the characters from the other's point of view, and understand the progression of their relationship. The viewer feels as though they are there with the characters, seeing the scene as they see it, thus drawing us in and maintaining our focus and attention.

### **Comment**

The function of this technique was well understood and well explained but students often omitted to explain the effect.

### Question 5 (b)

#### Discuss the effect of the close shots in the portrayal of Camille. (Stills 3,4,6, 13 and 22)

- ✓✓ Stills 3, 4, 6, 13 – show her involvement and interest in conversation, not a point of view shot but we do see what Stéphane, is enjoying looking at.  
Still 13 – he has just paid her a compliment, she is flattered  
Still 4 – smiles at his *Pas doué*.
- ✓ Still 22 – Contrasting face – sad, sense of loss, sadness for Maxime, guilt, sense of betrayal.

#### An Example of an Excellent Response

The close shots of Camille effectively convey her attraction to Stéphane, and her fascination with him; and the energy and mystery and excitement that their relationship holds for her. This is shown in stills 3, 4, 6 and 13. In Shot 22, the close-up of Camille is effective in contrasting the flirtatious and coy looks which she gives Stéphane, with the somewhat sad and almost tragic look she gives Maxime. In the former, Camille's body language and eye contact towards Stéphane is flirtatious and she looks young and beautiful. In shot 3, she is looking directly at him with a look of interest and fascination. In shot 4, she is attempting to get his attention by complaining about her sore fingers; her hands are the focus of the frame, and her body language is slightly coy: she knows she has his attention!

In shot 6, we see once again her fascination with Stéphane and also the excitement that she feels in this company: the look of amusement on her face and the direct eye contact are testimony to her attraction to him. In shot 13, we see her looking down, with a little bashful smile on her lips. Her head is turned slightly down, also in a shy, but feminine way. She is obviously flattered that Stéphane enjoys looking at her, and we see how pleased she is at his attention. By contrast, in shot 22, Camille's eyes have a sad, lonely look to them. The side lighting on her face makes her look more vulnerable and her mouth looks sad too. Though she is looking directly at Maxime and her body language is intimate, it is more a look of pity and guilt than energy and attraction which gives an indication that she does not feel the same sort of mysterious attraction to Maxime as she does to Stéphane.

#### Comment

Many students did not contrast Stills 3, 4, 6, and 13 with Still 22, which has a very different effect.

In answering a question like this, students should look at the stills globally and see if there is a link or a contrast as in the case of Still 22. Then look at specific stills to reinforce the global idea, eg in Still 13 Camille is flattered by Stéphane's compliment and Stills 3, 4, 6 show her involvement and interest.

Poor answers just talked about viewers getting to see her face and how beautiful she is. The effect of the shots is not merely one of physical depiction.



**Question 5 (c)**

**Discuss the techniques used to show Camille and Maxime's relationship. (Stills 19–24) (lines 209–230)**

**In your answer, refer to TWO of the following:**

- **Soundtrack**
- **Lighting**
- **Camera work**

Any two of these techniques:

- Soundtrack** – ✓ no dialogue, just a few footsteps and noise of lift, contrast to noisy café.  
✓ They are not really communicating, she is distracted perhaps it is too difficult to express what she feels.
- Lighting** – ✓ minimal, patchy, external, focus on Camille's face, half lit.  
✓ Sign that she is not expressing how she feels. Sense of dilemma
- Camera work** – ✓ Panning – camera moves slowly to isolate Maxime.  
✓ Camera moves in closer to focus on her face. Longer takes – shows a slower pace – less excitement and interest.

**An Example of an Excellent Response**

The relationship at this stage of the film is deteriorating as Camille is realising that she loves Stéphane, rather than Maxime. After talking to Stéphane in the café, the kiss here is her making sure that there's nothing left between her and Maxime.

Soundtrack – this scene is almost silent, containing no music and not even any dialogue. After the scene full of dialogue between Camille and Stéphane, the talk thereof in this scene is representative of the lack of communication and understanding in this relationship. The only sounds are ones such as the lift makes or other slight noises and this silence shows that their relationship is no longer working and is indicative of the lack of passion – not even music.

Lighting – the lighting is rather dim and their faces are in shadow. This somber lighting shows that their relationship is deteriorating – in contrast to the brighter light of the previous scene in which Stéphane's and Camille's relationship is progressing. The fact that they are in shadow indicates that there is a lack of truth in the relationship. Their faces are both hidden in shadow. Maxime is so as he is in the dark as to what has happened to Camille, whereas she is hiding her true self from him, as the shadow is hiding her face. In stills 21 and 22 and 23 there is side-lighting on Camille's face – the side not facing camera – showing that her relationship with Maxime is in a bad state and that she is hiding part of herself from Maxime.

**Comment**

Soundtrack and lighting was generally well handled. However, students often confused camera work with shot composition. Students needed to look at the printed scenario section to answer this question.

Some students misinterpreted lack of dialogue as being a symbol of their intimacy and communication which is not true in this case. Students needed to comment on the noise of footsteps and the lift as well as the lack of dialogue. Good responses noted the contrast of soundtrack and lighting in the previous scene in the café.



## 2 Unit Literature Questions 6–14

### Marking Criteria

The 2 Unit Literature paper was marked out of 30 points for 20 marks.

#### Question 6

Marks were not awarded for translation of the title. Students had to give a contextual reference as well as one interpretative qualifier. (Machine that can detect anything American)

- *Onésime* told the boys that the customs official has one
- used to scare the boys (as they had fished in the American lake)
- alleged/does not exist/imaginary/fabricated/fictitious/myth

#### Comment

Most students demonstrated a good understanding of the title. Weaker responses were not able to provide an interpretative qualifier.

#### Sample Responses (with original errors uncorrected)

##### An Example of a Good Response

The title *La Machine à détecter tout ce qui est américain* – means the machine which detects everything that is American. This is not, of course, true literally. It is a propagated myth that the boys' uncle *Onésime* made up, telling them that it is a machine that belongs to the customs official.

#### Question 7

Students needed to give a full explanation.

Lain had stuffed/hidden all the trout up his jumper making a hump/bundle/bump/lump/mound/bulge.

#### Comment

Many students were unfamiliar with the vocabulary item *la bosse*.

##### An Example of a Good Response

*La bosse des truites* is the lump of trout that they caught in the American's lake that *Lapin* has put under his jumper, and is trying to hide by crossing his arms.

- Answers should develop several of the following language concepts. Impression/global marking for a total of four points.
- repetition of *nous/notre* – childlike possessiveness/childish logic/simplistic argument
- repetition of *propres*/use of *appartenir* (as above)
- repetition of *oui, mais*: child speech patterns
- use of italics – emphasising childish stubbornness
- length of sentences (short)/simple sentence structure
- use of *nous* as opposed to *sa machine* (us vs them)
- no real progression in the dialogue between the boys – circular/syntax parallelism
- use of direct speech
- childish logic in line 10 – does not really understand about *contrebande*, but blindly repeats it
- acceptance/naivety – actually believing in the machine.

## Comment

This question was handled well by most students. Weaker responses tended to retell the childish perspective rather than analyse the author's language use.

### An example of an excellent response

The author has several techniques to emphasise the childish perspective that the lake, which is in Canadian territory, in fact belongs to the Americans.

The use of dialogue indicates that the boys are having a heated argument about the subject. This is an example of stichomythia. This indicates that they are childishly confused, and that they take the matter very seriously. Not the use of *mais* as the boys raise childish objections to each others arguments.

The repetition of the possessive pronouns *nos* and *notre* indicates the fervour with which the two boys are debating, and also their (actually, Lapin's) disbelief that the lake is not theirs. This is reinforced by the use of italics (*notre*), to place emphasis on the words. Similarly, the repetition of the word *propre* indicates that lapin is arguing that the trout (and lake) are 'theirs'.

The choice of the word *conclut* in line 12 indicates the childish perspective because it is a very forceful word indicating a firm confidence and belief in what he says, when in fact his conclusion is completely wrong. This word is therefore used ironically (indicate the boys' naivety). Finally, the simplistic sentence structure indicates that these words are being spoken by children.

### An Example of a Below Average Response

In their conversation he repeats the use of *oui, mais ...* (yes, but ...). This gives the effect of a childish conversation. The childish perspective is seen because they cannot think of other words to use. Their vocabulary is not yet wide enough.

## Question 9(a)

Students may explain any three of these points:

- Boys sought refuge/solace/a safe place to hide/a haven to which to flee
- Later the church becomes ominous/inciting fear/prison-like
- Boys see church as a last resort (use of *encore*)
- Naïve/literal in their beliefs-if they prayed, they would receive help from God
- Using the Church for their own needs/ends.

## Comment

Most students were able to identify the changing attitude towards the church, ie haven → place of fear. The third mark (the last three points) proved to be a good discriminator.

### An Example of an Above Average Response

These lines indicate that the boys are ambivalent in their attitude to the church. On the one hand, they have been taught the importance of the church and religion in their lives, and this their first thoughts are to 'run' to the church and ask forgiveness. They think that by praying, God will come to their aid (*porter au secours*). They pray 'frequently'.

On the other hand, they are somewhat frightened of the church, and what it represents. This can be seen in their reference to the church as a 'deep cavem' with lamps like 'fireflies'.

From this, we can see that the boys are somewhat scared of the eerie, mysterious nature of the church. They would feel like ‘prisoners’ if they were locked in for the night

### Question 9 (b)

Students should elaborate on a specific attitude in chosen in Q9a, with analytical reference to another story. Total impression/global marking for three points. Examples of possible interpretations follow.

- Similar to *Abom. Feuille* – use of church for own purposes
- Oppressiveness of the Church vs oppressive weight of the medals *Les Médailles*
- *Le Jour où* – using the church for own self-interest/self-absorption
- Lessening in the authority of the Church as opposed to *La Religieuse*
- Two-sided nature of the church/dichotomy – mirrored in *La Religieuse* (saviour/salvation/piety/uplifting vs imprisonment/confining)
- Loss of faith, eg *Les Médailles* – the pencil is all important (education is more important than religion)

### Comment

This question proved challenging to students. Better responses compared or contrasted the attitude in a convincing analytical manner.

#### An Example of an Average Response

This attitude can also be seen in *Une Abominable feuille d’érable sur la glace*. Again the young narrator goes to church to pray, and again not to praise God. He prays that his Toronto Hockey jersey will be eaten by moths. In this example, he is again using the church when he needs to. He is in it for his own needs.

### Question 10

Students must refer to these three major aspects:

- The confession is to the custom’s officer/not to God
- With the use of the word confession the boys admit/acknowledge that they have committed a sin/admission of guilt/reinforced by the use of *pêché*
- Shows their religious upbringing/background/importance of religion to the/religious rhetoric/overtone/terminology

### Comment

Students tended to generally discuss the significance of the word ‘confession’. It was important to situate this term within the context of the text.

#### An Example of an Above Average Response

Lapin and Roch tried to ask for God’s help. But they didn’t get any. They see that they are going to be closed into the church and don’t want to stay here. Their last hope is therefore to confess the fault to the customs officer.

The word confession has a religious connotation. For *Roch* and *Lapin*, the only way to get away from their problems is through religion, confessing their sin (, as stealing the hours is a sin for them), because this is the only way they know they can be forgiven. (And parents or nuns at school probably told them every time they did something wrong to confess their sin).

### Question 11

Students should illustrate knowledge of three of the following concepts. Depth of analysis was impression marked out of a total of four points.

- Use of the word *piège* – trap – irrevocably caught up
- Use of *dernier espoir* – last hope
- Repetition of *attendîmes*
- Choice of verbs — action — run/throw/escape
- Use of rhetorical questions L14–15/L16–17/L22–23
- Image of boys with tears in their eyes
- Contradictory/conflicting/reverse image of Church/good vs bad/saints and angels Vs damned/demons/souls of purgatory/light Vs dark images
- Image of the boys sitting on the footpath/confused and desperate/not knowing what to do
- Image of the deep cave cavern
- Choice of punctuation/exclamation marks *Non! Non!*
- Use of *chacher* and *chachette*
- Use of *Que faire?*
- Use of *faiblement/vaincu*
  - ✓✓✓✓ excellent
  - ✓✓✓× well-developed/convincing
  - ✓✓×× average
  - ✓××× below average/retell parts of desperation, eg throwing trout

### Comment

Most students made a good attempt at this question. Better responses discussed word choice, rhetorical questions and imagery.

#### An example of an Excellent Response

*Roch Carrier* emphasises the boys feelings of desperation through:

Punctuation – other use of the exclamation mark highlights the intensity and bone of their emotions ‘*Ron! Non!*’ If reflects their feelings of being overwhelmed, their serve of being trapped by what *Onésime* has told them. The use of question also highlights their desperation as it reflects their feelings of doubt, unease and anxiety and thus their inability to find a way out of this situation ‘*Dieu, allait-il ce-jour là?*’ The cumulation of particular images reflects the boys serve of desperation as it reiterates their feelings of being overwhelmed and encompassed by their problems. For instance in the church, cumulation in ‘saints, damned, demons, angels.’ highlights the boy’s sense of tear, the idea that nothing can help them, furthermore cumulation in ‘weakly, defeated, guilty’ girls input and bone to their desperation and tears use of **repetition in the direct speech** of the boys highlights their desperation. Repetition of ‘yes’ and ‘over’ and ‘lake’ reflects their frenzied attempts to justify what they have done and their inability to escape from it. In the church repetition of the word ‘waiting’, ie *nous attendîmes. Nous priâmes et nous attendîmes*: highlights their despair, their serve of panic, the idea that they are helpless, and can do nothing, but want.

### Question 12

Students must identify what *Le Code* is and give one qualifier

- the law
- ambiguous/is it the law or is it part of *Onésime*'s fabrication?
- has a dangerous/mysterious/enigmatic/humorous connotation/dimension

#### Comment

Better answers incorporated an interpretation of *Le Code*, as well as an explanation of what it is.

### Question 13

Students must identify the differing points of view and give one qualifier per viewpoint.

Direct speech – whether it be the narrator's, Lapin's or the customs official's speech rendered – it is the child narrator's perspective/often in the present tense/simple language/simple sentence structure.

Narrative – adult or dual/double narrator – allows the adult voice or the blending of the two voices to offer introspective and retrospective views/more elevated/formal style/more complex tenses/more abstract vocabulary.

#### Comment

Many students found the concept of narrative perspective perplexing. Better responses were able to link viewpoint to other indicators such as tenses, style and level of language. The function of direct speech was well understood.

### Question 14

Impression/global marking for four points according to the quality of thematic discussion.

- Examples of possible interpretations are below.
- Adults duping children/highly manipulative of children
- Adults lie/distort the truth/betray children/cannot be trusted
- Adults take advantage of childish naivety for their own amusement
- Children are willing to believe everything the adults tell them
- Adults' insensitivity to children's fears
- Joke/farce by adults can cause great angst/anxiety in children
- The customs officer does not enquire about the 'contraband' – either he is totally disinterested in the children's story/the moral implications etc or he is possibly in on the joke with *Onésime*

✓✓✓✓ excellent

✓✓✓× well-developed/convincing

✓✓×× average

✓××× below average

#### Comment

Most students found this question very accessible. Students tend to manifest far greater knowledge of thematic concepts in comparison to language and technique elements.

### **An Example of an Excellent Response**

The boys when confronting the customs officer, take the affair very seriously. The narrator speaks weakly, and to 'conquered', and beaten. However, the custom officer treats the affair in good humour, saying he will ask them in butter and garlic. There is a sense of anti-climax, as the boys' fears prove false and the customs officer is unaware of the boys' deep emotion and sensitivity in the matter. This underlines the major theme of the story being, 'Adult insensitivity towards children', and the apparent anti-climax and contrary attitude of the officer to the children's expectations conveys this. This theme is introduced when *Onésime* deliberately lies to the children about the machine, being an advantage of their nativity and causing them fear.

### **An Example of a Below Average Response**

This underlines the theme of ownership and exploitation, because earlier we were told of the American who would come to Quebec and take the trout that swam around in a lake in Canada. In other words they exploited the Quebecois people. The customs officer is doing the same. The boys fished the trout themselves and it will be the customs officer who gets to eat them with butter and garlic.

## **2 Unit Song Option – Song 1 Marie-Jeanne Gabrielle (Questions 15–17)**

### ***General Comments***

On the whole the standard of the responses to this question was pleasing. Most students obviously understood the songs and the ideas contained therein and were able to communicate this knowledge. However, students need to remember to read all questions carefully before attempting them and to take time to work out exactly what the questions are asking them to do. As well as asking for precise and detailed factual knowledge of the songs the questions also require a broader and more global appreciation. Students must go beyond the basic meaning of the songs and information contained in the notes. They need to try to expand on these ideas and to develop insights in their interpretations. At the same time students should be aware that the quality of the response is more important than the length of the answer. They should also not waste valuable time copying out quotations in French. If students are asked to refer to the songs a line number will often suffice followed by a translation or paraphrase in English if necessary.

### Question 15

*De la naissance au grand Sommeil*  
*Règne le flambeau de la Vieille* (lines 25–26)  
Explain the significance of these lines.

#### Marking Criteria

The Song Option was marked out of 23 points for 20 marks.

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

- 0 translation or paraphrase only
- ✓ adequate explanation of ‘big Sleep’ (positive reference to death, non-threatening, an acceptance of death).
- OR
- ‘Old Lady’ (lighthouse that guides sailors safely through the Rax de Sein)
- ✓✓ adequate explanation of both of the above
- ✓✓✓ well-developed response, eg link made between acceptance of death and strength of their faith, reference to use of personification/feminine name to emphasise importance of women on the island.

#### Comment

Some students did not understand that ‘big Sleep’ referred to death. However most were able to give a fairly good explanation of the ‘Old Lady’. To obtain full marks students needed to show their global understanding of the song and not just translate or paraphrase the quotation. They were required to go beyond a simple explanation and show how the question related to the rest of the song and the main ideas that Capart is trying to express in it.

#### **An Example of an Excellent Response**

Marie-Jeanne Gabrielle

From birth to the big Sleep  
Reigns the flame of the old lighthouse?

These lines are significant because they highlight the people’s faiths that live on the island. The people use euphemisms when talking about death making it seem more gentle and peaceful. The capital letter on ‘*Sommeil*’ is also significant as it shows the respect the people of the island have for death. They accept death and respect it. They see life as one big cycle that begins from birth and ends with ‘the big sleep!’ It shows their acceptance of death –, as it is a part of life.

Line 26 is significant because it gives us a physical idea of the island. Because it is so rocky and dangerous, the island has a large lighthouse to warn ships of dangerous conditions and to protect the sailors crossing the *Raz de Sein*. It also brings the idea that the ‘old woman’ (as it can also be translated) is there over looking and protecting the people of the Island. This feminine image reinforces the idea that women are very important on the island. They are the essence of the island.

#### **An Example of an Above Average Response**

‘From birth to the big sleep (death)  
Reins the torch of *la vieille*’



Firstly to use of the euphemism *le grand sommeil* for death is a peaceful image of death. This euphemism (the big sleep) shows that they did not fear nor resent death.

*La vieille* is the lighthouse on the island of *l'île de sein* ... This gives an image of strength and power. Moreover the lighthouse is used by the men, the sailors in order to negotiate the *Raz de Sein*, which is very dangerous. Thus the lighthouse is very important to the men and the women who are waiting for their husbands to return.

### An Example of a Poor Response

During the lives of the inhabitants of the island from there both to their death, reigns the burning flame of the lighthouse.

For all the inhabitants of the *île de sein* especially the sailors and the woman of the island the light given off from the lighthouse is extremely important as it guides the sailors between the main continent and the island, when it is dark, and ensures their safety. For the women it allows their loved ones who are sailors for example their husbands, lovers and brothers to travel between the two lands safely without being ship wrecked, since the waters are often wild with strong winds and currents.

### Question 16

**Identify TWO contrasting images of nostalgia in the song. Explain the contrast between the two.**

#### Marking Criteria

✓	Weak Response	Two images identified but contrast not evident or explanation not adequate
✓✓	Good Response	Adequate explanation of contrast between two images
✓✓✓	Excellent Response	Well-developed explanation of contrast between two images

### Contrasting Images:

- childhood, youth, happiness
  - image of children running over fine sand and pebbles (l 13–14)
- summer, light youth, rejoicing
  - ritual of young people jumping fires (l 15–16)
- religious strength
  - singing of special hymn (l 21) *Cantique à Sainte-Marie*
- idea of faith carrying them through danger (l 20)
- positive images of death and dying, non-threatening (l 30–32)
- when removed from island one can say the *Île de Sein* is a beautiful place (l 63)
- life on the island is idyllic, a paradise (Stanza 1)
- negative, dark, menacing, adulthood
  - fine sand and pebbles have become weather eroded stone (l 35)
- threatening
  - fires lit to guard against evil (l 37)
- religious convictions falter
  - superstitious taking over (l 38) *la barque ensorcelée*
- threatening, fearful, fear of death (l 41)
- women on island are struck by death (l 42–43)
- acknowledgement of how difficult a place is to live in (l 23)
- paradise lost, life has changed, reality takes over (Stanza 4)



## Comment

On the whole this question was fairly well handled since there are many examples of contrasting images in the song. Despite this, some students attempted to contrast images with no apparent connection to each other. Others wasted time writing out quotations when a line number would have been sufficient. A full translation was also unnecessary in this question. What was important was a description of the chosen images, a good explanation of why they had been chosen and how they contrasted and an understanding of how these images created a feeling of nostalgia.

## Sample Responses (with original errors uncorrected)

### An Example of an Excellent Response

There is a great deal of contrasting imagery between stanzas 1 and 3. For example lines 14–15 are contrasted against lines 34 and 35.

Lines 14–45 mean:

‘Tell us about the child that you were running from the sand to the pebbles’

Lines 34–35 mean:

‘when the day approaches the grave on the weather beaten stones of the island’. On image 1, the idea of a ‘child’ invokes ideas of innocence, fun and a carefree attitude. The freedom encompassed by the word ‘running’ further increases this sense of happiness and emancipation. At this time, the geography of the island is still beautiful and fresh; the sand and pebbles are delicate and present a sense of idealised imagery. In the second image, the time has become night. More the imagery used is darker and harsher, the weather-beaten stones revealing the degeneration of the former beauty of the island. Also the atmosphere of night contrasts greatly with the sunny and carefree mood of the first image.

Both these images are nostalgic. The first one is introduced by ‘*Raconte-nous*’ (tell us), signifying a recollection of my memory the second one is introduced by the time clause ‘when’, indicating that the singer is musing back on what did occur.

The contrast can be seen to be a metaphor for the island itself, using the stones as the basis. In the glorious days of the island, the ‘the sand and pebbles’ reflect youth and beauty. After many long and tiring years this innocence and freshness has been destroyed, or rather degenerated into the replacement by weather-beaten stones.

### An Example of an Above Average Response

There is much contrast between the way in which Capart refers to, in Line 14, the ‘find sand to the pebbles’ and in line 35, the ‘scorched rock of the island’. This is nostalgic as the singer is remembering the features of the place and also in the way that line 14 is referring to their childhood. However, these are 2 contrasting images as the first reference is positive while the second emphasises the negative aspects.

There is an increasing sense of hardship and this mirrors the change in Brittany as the inhabitants have grown up and now realise the hardships associated with their lives on the island. The singer describes the same aspects that is, the rocks and sand, but in the second reference it is mentioned in a way that seems like the childish happy view has gone leaving the harsh, realistic truth.

### An Example of a Poor Response

These are contrasting because the first is of the joys of childhood and the rituals of fertility. It is positive whereas the second is of the times of fear. The sea appears threatening. The

image of heaven or paradise contrasts with the fear of the evil supernatural. These are both nostalgic recollections of *ile de Sein*.

### Question 17

**To whom or what does the title ‘Marie-Jeanne-Gabrielle’ refer?**

#### References

- Marie-Jeanne-Gabrielle refers to the women of the *Ile de Sein* – shows the important role that women play on the island.
- Marie is a common Catholic women’s name – shows the importance of religion to the islands’ inhabitants.
- Sailors often name their boats after the Virgin Mary.
- Title could refer to the island – personification of the island.

0	One basic reference
✓	Two basic references or one well-explained reference
✓✓	Two well-explained references or three basic references

#### Comment

Most students had no problems with this question. However, some limited themselves to stating that the title referred to the women of the island without expanding on this. Others said that they were common names of Catholic women without commenting on the importance of religion in the women’s lives. Students should never assume that a point is obvious to markers and should thoroughly explain their interpretations.

#### Sample Responses (with original errors uncorrected)

##### **An Example of an Excellent Response**

‘Marie-Jeanne Gabrielle’ refers to a number of things associated with the island. It refers to the women of the island who remained at home when the fishermen and sailors went out to sea. It refers to the way the women were so important in maintaining the legends and traditions associated with the island. Marie is also a very common French catholic name which alludes to the importance the inhabitants placed on religious faith and the way this strengthened them against the fear of death. The title is also significant because the names of the boats the men and fishermen of like de sein used were always female. This suggests therefore, the way the sea was so important in their lives and to their livelihood.

##### **An Example of an Average Response**

The title ‘Marie-Jeanne Gabrielle’ refers to all of the women who live on the Island of Sein. Most women would have hyphenated names and Marie is a common catholic name reflecting the religion of these people.

##### **An Example of a Poor Response**

The title, ‘Marie-Jeanne Gabrielle’ refers to a typical woman from Bretagne whose life appears to float along with the typical images of Brittany. An unresolved life of waiting for men to return home from marine life in a countryside with many stories to tell but a real absence in present life.

## Song 2 Etudiant – Poil aux dents Questions 18–21

### Question 18

**How is the singer’s attitude revealed in the title of the song?**

HOW?

- use of derogatory rhyming slang/nonsense rhyming phrase
- childish play on words
- common linguistic device, childish tease, eg ‘*prof de maths – poil aux pattes*’

NEGATIVE ATTITUDE (result of students’ immaturity/failure to improve society/meaningless demo chant, etc.);

Contempt, scorn, denigration, mockery, ridicule, patronization,

Condescension, teasing, making fun of, bitterness, anger, resentment,

Disappointment, frustration, aggression, dislike, despair, etc.

✓ =	1 ‘How?’ + 1 negative attitude (generally weak correct answer)
✓✓ =	2 ‘How?’s + 1 attitude, OR 1 ‘How?’ + 2 discrete negative attitudes (good answer: supplementary detail, comprehensive analysis)

### Comment

This question appeared straightforward. However, a surprising number of students did not answer the question ‘How?’ and confined themselves to explaining Renaud’s attitudes towards students. It was necessary to consider the linguistic device (eg rhyming slang) which revealed his attitude in the title, and not how the evidence of his feelings emerged in the course of the song.

### Sample Responses (with original errors uncorrected)

#### An Example of an Excellent Response

*Etudiant – poil aux dents* is a slang phrase. It is a language used to show distaste towards something and can be made up for all different words, eg *examens – poil aux mains*. This rhyme shows Renaud’s dislike of students.

The language of the title is also of a rather low linguistic register, the rhyming game is of the working class people and so Renaud shows his attitude as matching that of the working class people through the title.

Shows Renaud’s utter disgust at all students through his mocking use of the derogatory rhyme. It shows that he is article of remand their actions.

Shows Renaud sees students as immature because of the way the rhymes game he uses is frequently used by children. This is later emphasised by the first line of the song; pimplly is used to describe the students.

#### An Example of an Excellent Response

‘Student – hair on your teeth’. This is a derogatory rhyming game used to criticise students. The singer’s attitude is revealed in the title because it demonstrates his lack of respect for them. He has a lot of contempt for them and sees them as pathetic, selfish, and stupid. The rhyming technique is quite immature and used by children – Renaud thinks the students are

very immature. Renaud criticises the students for being superficial, greedy and not true to themselves, playing a game – just as the rhyming is a game.

### **An Example of an Excellent Response**

The singer's negative, aggressive, accusing, bitter attitude towards the students is revealed in the way he is mocking the students in the title. The way that the nonsensical '*Poils aux dents*' is juxtaposed with the rhyming '*étudiants*' makes it seem like he is looking down on them in a condescending manner, scoffing at them. The way in which *Poils aux dents* sounds like it is a significant phrase yet it is actually meaningless reflects Renaud's attitude towards the students themselves and how he thinks they see themselves to be self-important and knowledgeable – yet their words don't actually mean much.

### **An Example of a Poor Response**

The singer's attitude that is revealed in the title of the song B which annoys Renaud. It seems that he is jealous that he didn't achieve what he wanted, hence he is making fun of them, he is being sarcastic towards their job and the influence they have on the society; for example, *Que file au bourgeois qui passe, y'vient d'école de la rue et y'salit ma godasse*, he is trying to find a way to show them how he is annoyed at them.

### **An Example of a Poor Response**

The singer's attitude is revealed in the title of the song. The translation being, student with hairy teeth. This would therefore illustrate a certain satire to students and most importantly student protest. Students are dirty and not sanitary is the message of the title although quite appropriate in the themes of the song. That law, architecture, protest, individuality, communion and socialism are all issues that students will eventually, once grown, will promote.

### **An Example of a Poor Response**

The singer feels that the students are menaces and shouldn't voice their inexperienced views so much.

## **Question 19**

*Aux bourgeois tu r'fileras  
Des cancers à tour de bras  
Et aux prolos des ulcères  
Parc' que c'est un peu moins cher* (lines 41–44)

### **Explain the significance of these lines.**

'To the middle class you will pass on  
Cancers with all you strength  
And to the working class ulcers  
Because it's a little less expensive'

- medical students/doctors diagnose diseases according to financial means/social status
- middle class = cancers because they can afford to pay, ie enrich doctors
- working class = ulcers because they're cheap, doctors don't make money from them, and *prolos* don't matter anyway.

## Elaboration

- humanitarian values/medicine as a calling, revered vocation/Hippocratic principles become insignificant: doctors don't investigate working class illnesses because working conditions and financial rewards aren't attractive. It's a money-making business where everyone feeds off everyone else: Third Word + *médecine* = *putain/maquereau* = *pharmacien*.
- Renaud's (socialist) sympathies lie with sick, down-trodden, working class, they are depicted as victims exploited by an educated middle-class.
- Irony: illness is not class-specific; yet cancer = 'socially acceptable' sickness, costly to treat, generates compassion, therefore reserved for middle-class.
- use of 'tu': insulting entire profession

✓	= translation/paraphrase OR generally weak grasp of significance
✓✓	= recognition of doctors' financial self-interest in diagnosing/good answer showing true understanding of text
✓✓✓	= excellent response: full elaboration/further complementary detail.

## Comment

Given that a simple translation of the text inevitably established the social inequality of medical treatment, students were required to identify the financial self-interest of doctors which was implicit in these lines, to be awarded 2 or 3 points for this question.

### An Example of an Excellent Response

These lines mean 'To the upper class, you hand out/diagnose cancers with all your might and to the working class, ulcers because they are a bit cheaper'. This is Renaud's attack on the medical students as he mocks their integrity and their role in society. The way in which he describes the students to be casually 'handing out' sicknesses belittles their occupation and furthermore, the way in which they are described to diagnose diseases on the basis of wealth and social status, reveals Renaud's opinion that they are only in the profession for the money. It dehumanises them and portrays them to only care about making money. And not the well-being of the patients.

### An Example of a Poor Response

*Aux bourgeois tu r'fileras  
Des cancers à tour de bras  
Et aux prolos des ulcères  
Parc'que c'est un peu moins cher*

These lines reveal Renaud's sarcasm and satire towards social decadence. He illustrates that the rich are treated for cancer but the poor get ulcers because that is all they can afford. These elements of satire reveal Renaud's feelings towards class distinction.

### An Example of a Poor Response

Renaud feels as he is saying in the 4 lines that the students aren't fighting for what is best for the whole community but they are fighting for selfish reasons such as more money. This is indicated when he says 'Parc'que c'est un peu moins cher' 'because it's a bit less expensive'.

## Question 20

*Fais-les-nous voir tes projects*

*Et la couleur de ton béton*

*Tes HLM sophistiqués* (lines 23–25)

### Explain the irony in these lines.

‘Show us your projects

And the colour of your concrete

Your sophisticated Housing Commission Blocks’

### IRONY

- oxymoron: HLMs are never sophisticated!
- *couleur de ton béton*: concrete not colourful (but architects capable of believing own delusions)
- *Tes HLM*: possessive adjective, but architects will never live in them
- *sophistiqués*: linguistic irony, language style of bourgeois, not prolos
- *sophistiqués*: new doesn’t necessarily mean better.

### Elaboration: Ironic that ...

- Architecture students place emphasis on buildings, not on their inhabitants, when designing new projects.
- *Ton/tes* = students’ future incomes will allow them to live in maisons not HLMs so they are not concerned with the effects on the rest of population created by their planned artificial environment.
- Architects’ delusions: gap between glossy presentation (*fais-les-nous voir*) and the drabness of reality.
- Architects are dreamers, totally removed from the reality they create for others to live in. They don’t perceive their job as the creation of homes and communities, but merely projects, creative experiments where human impact is irrelevant.
- Environments created to house dense populations can generate grave social problems.
- Architects only think in abstract terms (*couleur de ton béton*) they don’t know or care that their housing-blocks impose miserable lives on the subsequent inhabitants.
- Irony: concrete is grey, like lives of HLM dwellers, not coloured, maybe architecture students have never seen one!
- Architects more concerned with their reputation, their monuments to posterity, than with the practicalities and comfort of living in their blocks; *sophistiqués* because they are elaborate, different, new; not because they are improved.
- University just trains architects to design HLMs – nothing creative or caring, mass-production of pre-digested notions.
- Architects set out to be great, famous designers – but end up as housing-commission flunkeys.

- ✓ = recognition of some irony
- ✓✓ = excellent development of irony/further aspects well analysed

### Comment

Whilst most students had no difficulty in identifying the examples of irony in the given lines, only the better answers actually explained these, as they were required to do. Consequently half marks were frequent in this question.

### Question 21

**a) Comment on Renaud's choice of language in the song.**

**b) Find TWO quotations from the song to support your answer. Explain the effect in each case.**

a) Renaud uses slang/colloquial expressions/vulgar language:

- to use language of working-class, to establish his sympathy with them
- to convey his lack of respect for uni students
- to establish a divide between educated uni students and ill-educated working-class
- to show his strong feeling of bitterness towards uni students he dislikes
- to shock, create forceful impact
- use of *tu/nous/on/leur*
- puns, plays on words, *double entendre*
- conventional style, dialogue
- imagery
- chorus = childish dialogue
- use of alliteration makes impact harsher, more forceful
- truncated style, abbreviations reinforce colloquialisms

**Effects:** Opprobrium dislike of intellectuals

- scorn, contempt of self-serving *bourgeoisie*
- perception of social divisiveness, 'us versus them' mentality
- social sympathies
- despair at society's future
- shock: vulgarity is rude!
- comedy: rude bits are funny and shocking *bourgeois* is funnier!
- contrast: traditional respect overturned
- social change, improvement



- (a) + (b): Comment (ie identification, [eg slang] + purpose) **must** be supported by quotes and effects
- ✓ = weak answer: poor language comment, two quotes + effect repeated from (a)
- ✓✓ = good answer: comment broader, quotes + effects support & extend comment
- ✓✓✓ = excellent answer: showing true understanding of text through range/treatment of comments, well supported and explained.

### Comment

Parts (a) and (b) were merged for a total mark out of 3, because so many students addressed this question globally.

Again, too many weaker responses simply identified Renaud's use of slang and colloquialisms: it was necessary to comment on his purpose in doing so, and the effect this language achieved, in order to score maximum points.

#### An Example of an Excellent Response

- (a) Renaud chooses to use very crude, colloquial, informal language as it clearly separates him from the students to show that he is on the side of the working class. Also, the vulgar, insulting language he uses is fitting with his accusing, angry tone. Also, much of the language is shortened and truncated with some of the words or letters omitted to give a rough, unglossy effect that it is even more bitter and snarling to fit his tone. It could be also that Renaud is using the colloquial language of the students to better communicate his negative message.

At times he uses the informal level of language to reflect the childish argument of the refrain.

#### An Example of an Excellent Response

- (b) One of the examples is that in lines 11 to 14, where he says 'but I know that the kick in the backside that I give to the yuppie/upper class person who passes comes from the school of the streets and it dirties my shoe'. This employs very rough, vulgar, insulting language and it is also humourous as it is ironic that it is them who is 'dirtying his shoe'. It shows his hate for the upper class and the students and the colloquial, aggressive language emphasises this and clearly separates him onto the opposing side.

Also the slang that is used, such as *godasse* instead of *chaussure* stresses that he didn't share any education, except on the streets, thus distancing himself and also using working class language. The 's' sounds of *godasse* also make it more snarling and hateful to suit his attitude.

Another example is that of lines 21 and 22 'There's the worries of our future, there is tomorrow's society'. This is shortened and truncated, such as *Y a* instead of *il y a* and this too gives the effect of making it sound even more rough and aggressive but also of putting himself on the side of the lower working class by speaking their language.

Also, *Maman quand j's'rai grand* which is repeated several times gives the impression of a child's speech and the vocabulary such as 'mummy' that he would use, thus also mocking the students and belittling their causes.



### An Example of an Excellent Response

- (a) The use of slang demonstrated Renaud's contempt of the bourgeoisie values of education and intellectualism and is derogatory towards the *bourgeoise* ('*poil-aux-dents*' addresses as 'tu'). It also places Renaud within the group to the working class and demonstrated his sympathy for the people who will suffer under the *bourgeoise*.

Using colloquial language which is frequently vulgar, crude, Renaud demonstrates his contempt for the bourgeoisie, and even though there are many students, addresses them as 'tu' to show his lack of respect for what they represent.

### An Example of an Excellent Response

- (b) *Qu' leur culture nous fait gerber*

That their culture makes us spew

This quote and use of such vulgar language demonstrates Renaud's utter contempt for the *bourgeoise*.

- *Pour tirer les choses au clair*  
*Et tant pis s'il est pas là.*
- To pull the private parts of the clerk/clarity something
- Too bad if he isn't there.
- This vulgar plan on 'to clarify something' demonstrates the hate of Renaud and his wish to personally attack the *bourgeoise*. He attacks the *bourgeoise* with his language and repulsive images.

### An Example of an Excellent Response

- (a) Renaud uses very rough and coarse language in the song with a lot of slang. The use of such language gives it a strong 'working class flavour' and of the street school Renaud came from. *Y'vient d'l'ecole de la vie*. Renaud uses this sort of language also to shock and intimidate the students who would not use this sort of language, as they are proper and well educated. In this way also, Renaud is disassociating himself from these students. He is proud that he is not like them and so uses his slang and vulgar language to emphasise that he is not like them or *pas de ton classe race*. This use of language also makes it more accessible for people like himself to understand. It is appealing to the working class, and in that way perhaps it will sway their attitudes to the same way as Renaud's. The use of such language conveys Renaud's extreme hatred and contempt for these students and shows his complete lack of respect for them.

### An Example of an Excellent Response

- (b) *P' être qu'on débarqu'ra chez toi pour tirer les choses au clerc*

Perhaps we'll turn up at your place and pull the clerk's balls.

This line is a pun on the phrase *tirer les choses au clair* (clear things up). This is very slang and gives quite a vulgar and disgusting image. It has very threatening connotations, as if Renaud wants to physically intimidate the law students. It is very coarse and vulgar language and immediately tells us Renaud comes from the working class where he learned many things off the street. The fact that it is a pun, shows that Renaud is being very sarcastic and witty, highlighting the contempt, disgust and disrespect he has for law students.

*Que' leur culture nous fait gerber* 'that their culture makes us spew'.

This line uses slang with *gerber* (*vomir* is standard french) and expresses how Renaud feels about the students' culture. He hates it to the point he wants to be sick. The use of the *leur* and *nous* highlights Renaud's disassociation with the students. It is as if he is forming two sides: the students and the working class. He is proud he is not like them and emphasizing the *nous* as the working class.

### **An Example of a Poor Response**

- (a) Renaud's choice of language in the song is appropriate for the people he is trying to attract. The use of colloquial and slang reinforces his attitude towards the society that he hates so much. He is trying to get people to listen to what he has to say.

### **An Example of a Poor Response**

- (b) *ca veut tout dire eh Ducon!* This quote reinforces the colloquial and slang language that Renaud uses. He is trying to say that people have the right to free speech. The reason why he uses the sharp phrase '*Du con*' is because, Du Point is a very common name in France, and '*Con*' means stupid but in a vulgar way. So he puts them together to get people's attention.

'*Qu'leur culture nous fait gerber*'. Renaud B using the slang word *gerber*, which means to vomit. Renaud is trying to tell us that people don't really care about other people's culture. Must make us throw up, Renaud is showing how strongly he feels about what he is saying.

## **Question 22**

**The following question refers to both songs:**

**How does the music in these songs reveal each singer's attitude towards his subject?**

**In your answer, contrast Capart's and Renaud's use of TWO of the following musical elements:**

- **voice**
- **instrumentation**
- **rhythm**

- ✓ Attitude + one element (Capart)
- +✓ Attitude + additional element (Capart)
- +✓ Attitude + one element (Renaud)
- +✓ Attitude + additional element (Renaud)
- +✓ Well-developed answer, elaboration of use of elements, good contrast

<b>Capart</b>	<b>Renaud</b>
<p><b>Attitude:</b></p> <ul style="list-style-type: none"> <li>– feels an affinity for the people of the island/has a strong relationship with the people and their traditions/love, affection</li> <li>– nostalgia, looking back with fondness, melancholic longing</li> </ul> <p><b>Voice:</b></p> <ul style="list-style-type: none"> <li>– melodic, lilting, tender, sweet, gentle, mellow, melodious, mellifluous</li> <li>➔ nostalgic, reminiscing about positive memories</li> <li>– backing vocal</li> <li>➔ reflecting echoes from the past</li> </ul> <p><b>Instrumentation:</b></p> <ul style="list-style-type: none"> <li>– folk/12 string/acoustic played in manner of Celtic harp/plucked not strummed guitar.</li> <li>➔ in keeping with Breton lifestyle which he looks on with nostalgia</li> </ul> <p><b>Rhythm:</b></p> <ul style="list-style-type: none"> <li>– repetitive, regular, unchanging, constant</li> <li>➔ folk dance rhythm revealing fondness of memories, celebrating traditions</li> </ul>	<ul style="list-style-type: none"> <li>– contempt, scorn mockery, } towards making fun of } university</li> <li>– bitterness, anger, } students, resentment, dislike } bourgeoise</li> </ul> <ul style="list-style-type: none"> <li>– angry, aggressive, abusive, haranguing, critical, harsh, insulting</li> <li>➔ contempt for the students that he criticises in the song</li> <li>– refrain: whimsical, less aggressive, lighter</li> <li>➔ humorous effect, making fun of students</li> </ul> <ul style="list-style-type: none"> <li>– electric/bass/lead/rhythm guitar + drums/ percussion</li> <li>➔ manner in which they are played creates a rough effect and is a parody of student demonstration emphasising his mockery/ disdain of students</li> </ul> <ul style="list-style-type: none"> <li>– heavy, driving, throbbing, energetic</li> <li>➔ resembles noise of protests</li> </ul>

**Comment**

In general students handled the music question well. Nearly all students focused on the different aspects of the music to which they were asked to refer and were able to relate their musical analysis of the songs to the attitude of each singer towards his subject. Many however did not attempt to contrast Capart’s and Renaud’s use of the musical elements at all. Others thought that it was sufficient to write ‘in contrast’ or ‘whereas’. Better students developed the contrast to obtain full marks.

## French For Commercial Purposes Option

### 2/3 Unit (Common) Course

#### Questions 23–25

##### *General Comments*

The three questions followed the same format as in previous years.

##### *Marking Criteria*

Question 23 was marked out of 14 points for 7 marks

Question 24 was marked out of 5 points for 5 marks

Question 25 was marked out of 10 points for 8 marks

#### Question 23

- *Demande d'admission* AND cheque
- 1 point for all the details of the *gouddémaite* company filled in correctly
- 1 point for *PAYS D'ORIGINE: Australie*
- Comment: Australia was not accepted but *L'Australie* was accepted.
- 4 points for filling in correctly each of the four manufacturers (02 2000, SKIPPY'S, SCRIBBLY and DONE UNDER SHOPS), and their respective products. Manufacturers had to be written under FABRICANTS with their corresponding products on the same line, under the heading CATEGORIES.

#### Comment

Many students either did not notice the two headings, or did not understand them, and placed the products under Manufactures and vice-versa. In this case, no point was awarded.

A large number of students did not realise that Skippy's was also a manufacturer, and listed only 0Z2000, Scribbly and Done Under Shops.

2 points for *PAIEMENT: ACOMPTE OBLIGATOIRE*

1 for filling in the correct amount of the 10% deposit (900F)

1 for the place and date (A Paris, le 3 novembre 1998)

#### Comment

A significant number of students put down 2200F, ie the sum of the registration fee (1300F) and the 49% deposit (900F).

A ..., in many answers, was not seen as referring to the place and was incorrectly filled in with the month (A ... *Novembre* ...) or the company (A ... *Expo 2000*).

5 points for filling in the cheque correctly. 1 point for BPF: 2200F (in numerals).

1 point for *Deux mille deux cent francs*.

### Comment

Syntactic errors were accepted, eg *deux milles*, but *deux mille et deux cents francs* was not accepted. However the point was awarded if the amount written correctly in full corresponded with the wrong figure given for BPF.

1 point for filling in correctly the recipient of the cheque: A. EXPO 2000 or A:SEPEL (S.A.)

2 points for the place and date. Again there was some confusion between A: (EXPO 2000) AND A: (Paris).

### Question 24 (5 points for 5 marks; 1 for each question)

(a) THREE details needed:

- Mme Juliette GEXPOSE
- Financial Manager/Finance Manager
- of EXPO 2000 for SEPEL (S.A.)

### Comment

Financial Director was not accepted.

(b) Students needed to convey the meaning that the signature on the cheque had not been authorised by the GOUDDÉMAITE company.

### Comment

Most students obtained full marks in this question.

c) both (i) and (ii) needed to be filled in correctly to gain 1 point

- payment received before November 15
- to ensure confirmation of booking of the two stalls.

(d) *Société Anonyme*

(e) both (i) and (ii) needed to be filled in correctly to gain 1 point

- Boîte postale* – the point was also awarded for *boîte postal*
- the idea that mail for the *GOUDDÉMAITE* company was collected from the Post-Office by its employees.

### Comment

This question proved challenging to a large number of students as many did not provide an explanation of its function.

### Question 25 (1 point 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.

## **General Comments**

### **Format**

Most students demonstrated good knowledge of letter format and placed essential parts of the letter accurately.

Any date between November 6 and 14 was accepted since payment had to be received before November 15, and a new cheque needed to be posted to EXPO2000.

Most students included *A l'attention de Mme Gexpose* and used the proper term of address (Madame), which they correctly included in the closing paragraph.

Students could sign the letter either as *M. Chevalier, Directeur* or *Mlle Zinogue pour M. Chevalier*.

### **Opening and closing paragraph**

A large number of openings and closing paragraphs were correctly stated: *Nous accusons réception de votre lettre du 6 courant/nous avons bien reçu notre courrier du 6 novembre.*

*Nous vous prions d'agréer, Madame, l'expression de nos sentiments distingués/veuillez croire, Madame, en ...*

Some students, however, used the wrong order, especially in the closing paragraph, or forgot part of the '*formule de politesse*'. The *formule de politesse* should have been introduced by expressions such as

*Avec nos remerciements*

*En vous renouvelant nos sincères remerciements.*

### **Content**

All the handwritten annotations had to be expressed clearly and accurately. This year, very few students reproduced the annotations without manipulation. They reformulated and expanded the points, finding plausible explanations for the invalid cheque, such as

*Mon assistante travaille avec notre entreprise depuis un mois et sa signature n'avait pas été autorisé.*

### **Register**

Overall there was a good command of the commercial register in a large number of papers, with weaker answers still using familiar wordings or incomplete sentences.

### **Variety**

The last criterion assessed the variety of vocabulary and grammatical structures used.

### 3 Unit Course

#### Listening skills

##### *General Comments*

Students performed very well and demonstrated a knowledge of relevant current vocabulary over a range of contemporary topics.

Most students were able to process all the information in the items and select the specific details required for the answers. However some students made incorrect assumptions about the topic of the item based on their general knowledge and did not comprehend the item accurately before interpreting the details.

All students should be reminded to listen carefully to all that is said and to interpret details in that context, rather than rely on their general knowledge.

Students should pay attention to their English expression to ensure that their responses are not ambiguous or self-contradictory or that they have omitted important words.

##### **Advice to Students**

- For lengthy items, students should use the students' notes column to remind them of the main points and key words or expressions.
- Students should learn to distinguish between the relevant information required for the answer and the irrelevant information but make sure they include all relevant details. Students should re-read carefully what they have written to make sure they have not contradicted themselves in their answer, checking in particular their use of negatives.
- Students should pay attention to the difference between singular and plural. Accuracy of detail is very important at the 3 Unit level.

##### *Marking Criteria*

The 3 Unit (Additional) Listening examination was marked out of a total of 25 points for 15 marks.

##### **Item 1 (a) ✓ (b) ✓✓**

This question proved challenging to the students who did not understand the correct age of the woman or that she was the oldest person in the world. Students trained to recognise cognates had no difficulty with the word *longévité*. In part (b) it was important to indicate that they were French Presidents or Presidents of the (French) Republic. The other events required in the response were well understood.

##### **Item 2 (a) ✓ (b) ✓ (c) ✓**

This item was well answered and most students understood the concept of the Euro currency and the European Union. As in Item 1 some students had difficulty with the numbers (confusing 5 and 15) and with the month (July not June or January). It was important to specify European Union and not European countries. The example of changing frames into Dutch currency was not relevant to the answer.



### Item 3

This question was well answered.

### Item 4 (a) ✓✓ (b) ✓✓

This item was generally well answered but some students did not include sufficient detail. In part (a) they had to mention both medieval and futuristic towns/cities (not villages) as well as 3D; both photos and commentaries had to be mentioned in relation to travelling through history; interactive had to be used to describe atlas.

In part (b) students generally understood the details of the benefits to children except for the expression *leurs difficultés scolaires* in which *scolaires* does not mean school. Appropriate equivalents would be schoolwork, learning or academic (problems).

### Item 5 (a) ✓✓ (b) ✓✓

Students handled the large amount of information in this item very well. In part (a) it is important to specify 'fear of' or 'scared of' before listing the specific items of information, ie 'the unknown' (not 'not being known' or 'knowing nobody'), 'others/other people', 'unemployment' and 'exclusion/being excluded'.

Students also had to add that young people are seeking/looking for meaning/values/sense (of life) to complete this response. A correct understanding of the intonation was necessary to understand this part of the response. In part (b) students had to list four points: meet/gather/unite; find hope feel/experience the joy of being together; feel/experience the strength/power of love.

### Item 6 (a) ✓ (b) ✓✓

In part (a) students were required to distinguish between the plural and the singular (*des containers* and *une containe*); 'about a hundred' a 'one hundred' are therefore incorrect responses. The disabled children came from a 'London' hospital not an English hospital. In part (b) some students based their response on their general knowledge rather than the specific information given in the item. A response such as 'because it was here in Paris where Princess Diana was found dead after an automobile accident' indicated that the student had not listened accurately to the item. The information that the children were English and that it was their fourth visit to France was irrelevant to the correct response.

### Item 7

Students had to tick both (b) and (e) as correct statements.

### Item 8 (a) ✓✓ (b) ✓

Here again some students relied on that general knowledge instead of listening carefully to the information in the item. In part (a) responses such as 'President Clinton was abusing his power in the White House for his electoral campaign' or 'he was misusing White House Funds for his electoral campaign' were incorrect. A correct response is 'he was collecting funds for his electoral campaign from his office in the White House and that is strictly forbidden/forbidden by law'.

In part (b) some students confused the numbers *deux*, and *douze* and the singular and the plural *une reception* and *des réceptions*.



## Writing Skills

### *General Comments*

The question had two parts: the first, the predestined disappearance of the human race being similar to the fate of dinosaurs; and the second, asking why one should be concerned with ecological catastrophes. Students dealt with this two-pronged aspect in several ways: they either accepted or refuted or remained undecided about the first notion; on the second aspect they stated why or why not there should be anxiety about environmental disasters, and whether or not action could or should be taken to avoid them (or at least to delay them) and/or alleviate the suffering they caused.

Some students concentrated on the first part of the question, others the second, others presented both aspects. They were expected to at least draw each part, at some point, into their discussion and link them in some way.

There was considerable range in the approaches taken and the presentation on illustration and argument on the above notions: some took a purely philosophical or moral approach, others drew on science, religion, history, politics and environmental issues and past and recent catastrophes to present their case. Some referred to the Kyoto conference in their discussion whereas most drew on their own general knowledge as outlined above.

Many of the better responses sustained a discussion on the first part of the question. Many of the weaker dealt peremptorily or barely at all with the first part and focused on statements about or descriptions of environmental problems and that it was necessary to do something. The weaker responses failed to respond to the '*pourquoi*' and explain why one should be concerned and therefore do something about ecological disasters.

It was impressive that nearly all students had a genuine point of view and had something interesting to say on the subject. The markers had the impression that the standard of responses was higher than last year and that the weaker range of responses was a better level than previous years. (There was less trotting out of *mots charmiers* for their own sake). The linking words used to advance and clarify the argument were generally used most appropriately and there was a great variety of expressions employed.

Sometimes vocabulary items from the passage were used but these were generally drawn on judiciously and appropriately. The most commonly used items were '*réchauffement, planète, scientifiques, combustibles fossiles, gaz carbonique and l'effet de serre*'.

Many responses were well over 300 words and indeed very long. This is not in itself a virtue and sometimes a reasonable argument fell down in a prolonged discussion. Nevertheless, better responses tended to be at (and above) the upper limits of 200–300 words. A concise well argued and illustrated and fluently expressed case will still gain a higher mark than a long-winded and confused and confusing piece of writing.

### *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.

## Language & Discussion

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

Points	For each group of points a typical response will exhibit some or all of the following:	
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 of approach a sophisticated level, some indication of pros and cons or of subtleties in question. Addresses the question fully in all its aspects.
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	Fluency:	Comprehensible but lacks overall Frenchness and some clarity.
	Variety:	Vocabulary basic on the whole, some good words, sometimes inappropriate usage. Repetition of vocabulary items.
	Accuracy:	Frequent errors especially with verb forms (about half correct), and in spelling.
	Discussion:	Overall argument can be followed but a more simple or sometimes simplistic approach used. Repetition of ideas without effect or expansion. Argument not entirely question-focused.
8–5	Fluency:	Does not read well, does not have the appropriate language to express a more complex idea, strong English influence.
	Variety:	Invented words, simple vocabulary, lacks any richness.
	Accuracy:	Many errors, especially of a basic kind, poor spelling, occasionally a correct sentence, poor accident. Inappropriate use of vocabulary items or expressions.
	Discussion:	Some attempt at argument, but often simpler or simplistic statements or descriptions and/or at times disconnected or hard to follow. Does not fulfill the requirements of the question.
4–2	Fluency:	Often less comprehensible, or very strong English influence.
	Variety:	Limited vocabulary, many invented words, frequent repetition.
	Accuracy:	Very little correct, hardly a correct sentence, basic grammar very poor, words omitted.
	Discussion:	Confused, ideas disconnected, arguments hard to follow OR very simple and simplistic. Barely addressing the question. Does not have the linguistic resource to address the question.
1		As above but very short, not really readable French.
0		No attempt.

## Sample Responses (with original errors uncorrected)

### An Example of an Excellent Response

*Il est probablement le cas, je ne le nie pas, qu'un jour les êtres humains disparaîtront. Mais je ne peux pas accepter que ces hommes de science, que se battent les flancs pour nous protéger, travaillent en vain. On doit se rendre compte que ces hommes 'ne s'obstinent pas à leurs tâches pour donner les êtres humains une existence éternelle. La destruction des êtres humains est si lointaine, (j'espère) qu'on peut, sans crainte de mauvaises conséquences, actuellement oublier qu'on va disparaître. Alors mon hypothèse est que nous nous inquiétons au sujet des catastrophes avec le but d'éviter la souffrance humaine – on ne peut pas (et donc ne veut pas) s'occuper d'un quelconque destin mal connu. (sans doute les dinosaures ne le faisaient pas!)*

*Pour appuyer cet hypothèse, prenons un exemple concret – la tempête tropicale qui vient de ravager l'Amérique Centrale ces derniers jours. J'ai ouvert le journal ce matin, et le premier image que j'ai vue était celui d'un petit garçon âgé de neuf ans, accroupi devant l'espace où se trouvait sa maison il y a quelques heures. Maintenant, c'était plutôt un chantier qu'une maison. Cette tempête, nommé 'Mitch', aurait tué à peu près neuf mille personnes, (sans y compter les treize mille qui sont égarées sur le terrain marécageux.*

*C'était une triste mine ... – un catastrophe écologique bel et bien. Et quand je vois une telle souffrance, cela m'agace. Sans doute, beaucoup d'autres ont ressenti la même tristesse du coeur. Je voulais faire quelque chose pour aider ces gens qui sont mes confrères (nous sommes tous êtres humains!) Je pense que cette réponse est naturelle, et sans doute c'est cette même réponse qui est la motivation des hommes de science qui 'font la guerre' contre les problèmes des catastrophes écologiques.*

*C'est un problème dont seulement les êtres humains s'inquiètent, je trouve, ce sujet de notre 'destin'. Mais on ne doit pas y gâcher le temps – pendant nos vies courtes, il n'est pas vraiment possible de s'inquiéter des problèmes de l'avenir lointain, quand il y en a autant de nos jours. Et, aussi paradoxal que cela puisse paraître, plus qu'on s'occupe des problèmes actuels, plus que les êtres humains survivront à l'avenir!*

### Comment

The clarity and fluency is evident in this response which gained full marks. Although some responses of an excellent nature were completely philosophical in their argument this response draws on concrete and personal examples to illustrate a well-argued case. It fulfils all of the descriptors in the 20–17 category.

### Sample B:

#### An Example of a Very Good Response

*En regardant l'histoire du monde, c'est bien vrai que l'on pourrait prévoir la fin des races des être humains au futur. Alors, pourquoi est-ce que nous nous inquiétons au sujet des catastrophes écologiques? Pourquoi pas nous amuser et utiliser tout ce que nous avons créé pour notre confort?*

*La réponse à cette question est simple. Parce que nous ne sommes pas une race de clairvoyants. Peut-être bien que nous n'allons pas survivre jusqu'à l'an 2000. Peut-être bien que le monde va s'exploser dans une semaine. Mais, de l'autre côté, peut-être bien que nous allons survivre pour encore des milliards d'années. Et si nous voulons pas que notre*

*futur soit complètement affreux, il va falloir que nous prenons bien soin de notre planète. Pour le moment, elle est la seule planète qui peut accommoder les humains au long terme, et rien que pour ça, il faut nous assumer à la garder aussi propre et à l'avoir en bonne santé autant que nous le pouvons.*

*Pour le moment, nous sommes une race vivante. Avec une planète vivante. Mais dans ces années technologiques, nous commençons à faire du mal à la Terre. Nous lui faisons étrangler. Nous faisons de la pollution avec les gaz et nos déchets. Et si nous continuons, nous allons rendre cette planète très malade. Et puis nous allons nous rendre malade aussi. Nous le faisons déjà. Avec les émissions nucléaires nous nous donnons le cancer. Avec les gaz nous détruisons l'ozone et nous nous donnons le cancer de peau.*

*Avec le réchauffement de la planète nous faisons détruire de l'agriculture et ensuite nous n'arrivons pas à produire assez de la nourriture pour garder la population de notre planète en bonne santé. Nous gaspillons les choses qu'il nous faut pour survivre. Si le monde continue à se détruire, on va disparaître beaucoup plus vite que l'on croit.*

*Alors il est nécessaire de s'inquiéter au sujet des catastrophes écologiques si nous ne voulons pas mourir de faim ou de maladie ou ... pire ?? Il faut faire attention à notre monde avant qu'il n'y ait plus de monde qui vaut la peine. Même si nous allons disparaître comme les dinosaures, il ne nous ferait pas mal d'essayer de prendre soin de notre écologie et du futur que nous avons, peu importe combien d'années 'notre futur' dure.*

### **Comment**

Well-structured sentences, employing sophisticated structures, a variety of tenses and appropriate use of the subjunctive.

Argument — the writer uses good examples to illuminate his/her case. The closing sentence detracts from the overall quality of the response. There was a tendency to repeat certain ideas and certain words (eg *nous donnons*).

### **An Example of an Excellent Response**

*Dans un monde aussi spirituel, imaginaire et pémissif que le nôtre on serait tenté de penser que les êtres humains, comme les dinosaures sont destinés à disparaître. Cependant, comme tout autre aspects de notre société je pense que ce n'est qu'une question d'opinion. Notre planète est composée d'autant de scientifiques que de personnes religieuses convaincues que tout a une fin. Personnellement je ne crois pas que le pessimisme soit la bonne attitude envers une vie meilleure.*

*La disparition des dinosaures il ya des millions d'années, reste encore un mystère à élucider, car les explications données par le monde de la science, et de la Bible ne sont en fait que des théories, plausibles mais incertaines. Donc il n'est pas prouvé que les dinosaures étaient destinés à disparaître. Ce qui est par contre certain c'est qu'il y a eu une catastrophe écologique importante (un refroidissement de la terre) qui est à la cause de cet événement. Le fait qu'il y ait eu cette disparition des dinosaures devrait justement réveiller notre inquiétude envers les catastrophes écologiques car nous ne voudrions pas que cela nous arrive.*

*Je pense qu'il faut s'inquiéter des catastrophes écologiques car même si un jour elle finissent par nous dépasser, entre temps elles font du mal à beaucoup de gens. La nature de l'homme est d'aider ceux qui sont infortunés comme les rescapés d'un ras de marée comme en Indonésie ou d'un cyclone donc s'inquiéter à propos de ces choses là permettraient aux gens de se préparer pour un éventuel ouragan ou une sécheresse. Il faut de l'inquiétude*

*pour stimuler les personnes (comme le pays développés) à agir. Cela je pense ferais beaucoup de bien même si ce n'est que pour une courte durée aux gens qui ont la mal chance de se trouver dans ces situations là.*

*Que ce soit ou non la destinée de l'homme que da disparaître à jamais, je crois qu'il est fondamentalement indispensable de garder l'espoir et l'optimisme. Comme cel a été prouver de nombreuses fois, la pessimisme entraine à du laisser aller et enfin au malheur par exemple, une personne malade risau moins bien de guérir si elle pense que c'est la fin, les catastrophe écologiaues, c'est la même chose, ou un enfant à l'école après une mauvaise note peut se demotiver et s'empirer, et perdre toute motivation, cela pour ne pas en citer d'autre.*

*En conclusion, je suis convainque que c'est à chacun de nous de décider la destinée de la race humaine. Cela di même si la théorie d'une personne est aue nouse sommes faits pour disparaître, la joie de vivre devrait être gardée et exploitée au maximum. S'inquiéter au sujet des catastrophes écologiaues comprend plus que de simples mesures de sauvetage, c'est aussi une façon d'aggrandir le monde de la recherche et da la technologie. Et qui sait! Peut être arriverons nous à intervenir à temps pour sauver notre civilisation.*

### **Comment**

Demonstrates use of sophisticated vocabulary and range of more complex structures. There are some grammatical errors which meant the response scored in the lower range of this category. The argument is clear and well connected. The writer addresses all aspects of the question.

### **An Example of an Average Response**

*C'est evident qu'un jour il y aura une terre sans une prènce humaine. Mais ca ne veut pas `dire que nous devons exploiter tout les ressources naturels de notre planète. Il faut conserver notre écologie fragile, pour maximiser le temps que nous serons l`det pour amliorer notre façon de vivre pour ce temps. C'est aussi important de laisser avec notre planète, une écologie forte pour la vie animal et vegetal qui restent.*

*Les êtres humains font qu'on tout petit parti de l'écologie globale. Bien que c'est regrettable, nous sommes aussi une race auto-destructive. Donc c'est inévitable qu'un jour nous serons pas là. Encecas il faut oublier que sans la terre, nous serons pas là du tout.*

*Donc nous avons une grosse dette à repayer. C'est à dire il faut comprendre que nous ne sommes pas les seules propriétaires de la terre. Donc, même si nous allons finalement disparaître, peut-être qu'il y en reste des milliers d'espèces d'animales ou des plantes. C'est notre responsabilitié de maintenir un écologie fort pour nos voisins les espèces animals et vegales avec qui nous partageons la terre.*

*Aussi, d'un point de vue plus isolé. C'est important de nous inquiéter des problèmes écologiques siècles pour que nos derniers sièclees sur la terre sont les plus content dans l'histoire humaine. Nous devons être sûr que nous enfants puissent voir la neige et que leur façon de vivre ne se baisse pas.*

*Les êtres humaines sont sensés de s'inquiéter des problèmes écologiques. Nous sommes responsable de l'état de environnement et ca sera un tragédie immense si nous exploitons la terre jusqu'a la fait que plus personne, ni les plantes, ni les animales peuvent survivre.*

### **Comment**

The response lacks overall 'Frenchness' but a simple argument is sustained and the writer grapples with the requirements of the question. Basic grammatical errors detract from the overall impression.



### **An Example of a Below Average Response**

*On peut dire que les êtres humains ne sont pas destinés à disparaître mais c'est vrai que si on continue au chemin qu'on suire, on va se tuer et aussi tuer le monde.*

*Mais pour fixer le problème, il faut penser comment on peut battre nos anciennes idées.*

*On viens de recogniser le problème; le réchauffement de la planète.*

*On observe que la pollution de l'air par le gaz est un problème significant. La solution est claire, si on serait décidé à l'améliorer. Si chaque famille utilise une voiture seulement, le probleme diminuerait considèrablement. Actuellement, prèsque chacun a sa voiture en Amerique. Cettle limitation ne fait que du bon pour l'environnement.*

*Il faut arrêter la production de plastiques. Les milles de balins et poisson mourent chaquees annees après être suffoqués par ce forme d'ordures.*

*Après avoir courstaté qu'il y a un problème dans la production de voitures et de plastiques, on doit se regarder et reflicher sur nôtre planète. Qu'est-ce qu'on peut faire. On ne doit pas accepter le sac en plastique qu'ils nous offrent au supermarché. On peut re-utiliser nos sacs-en plastiques chaque visite au supermarché.*

*Nôtre role ne s'arrête là. On doit organiser l'action des nos communautés particulières. Les habitants de une rue peutse rencontrer pour la discussion sur le topic.*

*Il y a plein choses à fair pour aider nôtre planète qui set aussi incapable de s'aider. C'est à nous de contribuer à notre monde propre. Un monde propre pour les générations qui nous suivent. Donc on y va, si chacun assiste, la solution vient plus vite.*

### **Comment**

There is frequent use of anglicisms and other basic vocabulary problems. Basic verb endings are incorrect. The writer has difficulty expressing important concepts, eg *il faut penser comment on peut battre nos anciennes idées*. The tense progressions are faulty, eg *Si chaque famille utilise une voiture seulement le probleme dinainuerait considerablement*. The case is mostly a statement of what needs to be done rather than addressing the two aspects of the topic.

### **Reading Skills**

*S.O.S. TERRE EN DANGER;*

#### **General Comments**

On the whole, students handled this question quite well and showed a good understanding of the passage.

**a) What was the purpose of the meeting in Kyoto ? [1 point]**

✓ – (try to) agree on a strategy to fight global warming.

### **Comment**

Many students translated *états* as 'states' rather than 'countries' or 'nations', but this was found acceptable.

Students should make sure that they read the whole passage **and** all the questions before they start answering them. The expressions 'global warming' for *rechauffement* was given in (h).

**b) *Aussi, c'est notre avenir ... du Japon* (lines 4–5)**

**Identify and explain the contrast here.** [2 points: 1 for identification + 1 for explanation]

- contrast: future/ancient
- explanation: relevance/irony/significance of discussion about the future in an ancient city

**Comment**

Most students noticed the contrast.

Explaining it proved more of a challenge. Some went on explaining the end of line 5 and did not limit themselves to the quote given in italics.

**c) Comment on the use of *guillemets in droit à polluer* (line 5) [2 points]**

One point per acceptable comment, maximum of two

- writer distancing himself from a so-called ‘right to pollute’
- accentuation of a shocking argument
- irony of the expression
- polluting is not really a right
- contrasted with ‘duty to conserve energy’, not highlighted in the text.

**Comment**

Challenging question. Some students assumed it was a quote from the conference.

**d) What is said about climatic changes? In your answer, refer to lines 6–10. [3 points]**

- strong in the past, but not as strong as now
- last seven years warmest this century + 1998 warmest of all.
- pace/rhythms of change more varying than scope/degree.

**Comment**

Generally well done. Weaker responses translated *venous de* by ‘we are going to have’, *degré* by ‘degree’ (temperature) and **important** as ‘important’, rather than as ‘large’.

**e) (i) Identify the predominant tense in lines 11–23**

**(ii) Comment on its use.** [2 points]

- conditional
- acceptable comment: speculation, allegations, presence of doubt, ...

**Comment**

Generally well done for a language question. Some students confused future and conditional.



**f) What does the author achieve by using the words *mos enfants*? (Line 22)**

**In your answer, refer to lines 17–23.** [2 points]

- *mos enfants*: emotional terms, draws reader, personalisations
- reference to lines 17–23: narrowing from global to personal events, or factual to personal.

**Comment**

Mostly good responses to the first part of the question. Second part more challenging. Many students simply translated the given lines.

**g) *le réchanflement, c'est pareil* (line 29)**

**Explain the analogy/used in this paragraph, (lines 24–29).** [2 points]

- good translation or paraphrase of the analogy
- good explanation, with the idea of overreaction or rushing.

**Comment**

Some mistranslations of *reporter* ('report' instead of 'put off') and *inonder*. Challenging for some, but well done overall.

**h) How do governments deal with the issue of global warming?**

**In your answer, refer to lines 24–33.** [3 points]

- procrastination + reason
- limited action + reason  
(at least one reason for 2 points)
- lines 24–33: reduction of consumption/limit emission and nuclear energy

**Comment**

Good responses in general, although some students repeated their answer to (g).

**i) *Une solution, oui, mais temporaire ...* (line 32–33)**

**Comment on the punctuation used in this sentence.** [2 points]

- commas and relevant comment (rhetorical question, writer speaking directly to reader, stands out, emphatic ...)
- *points de suspension*, ellipsis and relevant comment (makes the reader think, the problem is not solved, pollution goes on ...)  
(1 point for commas + *points de suspension* without comments)

**Comment**

Students must be more specific in answering language questions.

**j) According to the text, we are on the verge of an environmental crisis. How does the author convey this? In your answer, refer to THREE examples. [3 points]**

One point per example. Quotes had to be translated or explained.

- Title (explained)
- Choice of words (explained)
- Relevant stylistic device
- Specific to reader (*nos infants, nous venons, 1998, ...*)
- Use of conditional (explained)
- Use of statistics
- Listing

### **Comment**

Some students were not aware that this was a stylistic question and simply quoted the arguments given by the writer. Better responses concentrated on stylistic techniques.