





# Specimen Materials

## French (9779)

Cambridge International Level 3  
Pre-U Certificate in French (Principal)

For use from 2008 onwards

**QAN 500/3769/9**

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### Syllabus Updates

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**FRENCH**

**9779/01**

1. Speaking

**For Examination from 2010**

SPECIMEN PAPER

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**READ THESE INSTRUCTIONS FIRST**

Choose ONE of the following four cards.

You have twenty minutes to read it and prepare this part of the examination.

The discussion with the Examiner will last about 8 minutes.

You need to prepare the following:

Firstly, summarise the main themes of the article (1 minute).

Next, discuss your opinions on the article, its themes and the issues they raise with the Examiner (3 minutes).

Finally, discuss with the Examiner the broader theme given in the heading on the card (4 minutes).

Dictionaries are not allowed.

You may make notes during the preparation stage but you must not read out prepared material in the examination.

The article does not require detailed analysis but will act as a springboard for discussion with the Examiner.

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This document consists of **5** printed pages and **1** blank page.



**Card 1****Thème : La loi et la conscience de l'individu****Faut-il légaliser l'euthanasie ?**

La cour d'assises du Maine-et-Loire a récemment jugé « non coupable » un jeune Danois qui avait mis fin aux souffrances de sa femme qui se trouvait dans le coma.

Cette décision mérite l'attention en ce qu'elle souligne le décalage considérable, qui se révèle à chaque affaire d'euthanasie, entre la loi qui interdit cette pratique et les aspirations d'une grande partie de la population.

Certains de nos parlementaires avancent qu'un débat doit s'ouvrir. D'autres expliquent que la loi doit demeurer telle qu'elle existe. Parmi les arguments mis en avant, il en est un qui revient souvent : « Si on dépénalisait, les cas se multiplieraient ».

En effet, c'est vrai : il n'y a aucune raison que les cas ne se multiplient pas. Mais, cette augmentation des cas est-elle en soi un problème ? Certainement pas : si cette augmentation intervient après que la loi aura autorisé l'euthanasie, les comportements seront tout simplement conformes à la loi.

Pourtant, chacun comprend que la question n'est pas de savoir si les cas d'euthanasie se multiplieront. Le seul problème politique et moral qui se pose est de savoir si on veut ou non permettre à des individus de décider du sort d'autres individus et à quelles conditions.

**Card 2****Thème : Les points chauds de la politique****Immigration : Qui a le droit de venir en France ?**

« Non à l'immigration jetable ! » Les opposants au projet de loi de Nicolas Sarkozy sur l'immigration n'ont pas attendu qu'il soit présenté devant le Parlement pour passer à l'offensive. Un collectif constitué de quelque 350 organisations et associations a lancé une campagne nationale et fait circuler une pétition qui a déjà recueilli 20 000 signatures.

Le 29 mars dernier, le Conseil des ministres examinait ce projet de loi, le deuxième sur le sujet depuis 2003. Son but : favoriser une immigration « choisie » plutôt que « subie ». En clair, cela signifie sélectionner les étrangers admis en France, à travers un système de quotas. Chaque année, le gouvernement fixera le nombre de visas et de cartes de séjour en fonction des capacités d'accueil en matière d'emploi, de logement et d'éducation. Une carte de séjour spéciale, dite « capacité et talents », valable trois ans, sera réservée aux étrangers « hautement qualifiés ». Autre mesure importante : le durcissement des conditions de regroupement familial. L'étranger qui demandera à être rejoint par sa famille devra prouver qu'il peut la faire vivre avec les revenus de son travail.

« Le gouvernement veut choisir les bons immigrés, notent les militants du collectif, ceux qu'on fait venir parce qu'ils sont qualifiés, les autres on les jette ».

**Card 3****Thème : La santé****L'obésité au Canada – une épidémie ?**

La prévalence de l'obésité a pris des proportions de véritable pandémie touchant aujourd'hui 300 millions de personnes à travers le monde. Le risque qu'elle constitue pour la santé et les coûts médicaux astronomiques qu'elle entraîne, l'obésité se classe maintenant parmi les plus importants problèmes de santé publique menaçant l'humanité.

Au Canada, la situation ressemble à celle des autres pays industrialisés et en voie de développement. Selon des données récentes, le pourcentage de Canadiens entrant dans la catégorie des obèses a presque triplé entre 1985 et 2003. Au Québec aussi, la situation est préoccupante : une proportion qui a presque doublé en 25 ans pour les obèses.

Cette tendance concernerait également les enfants. Dans la population canadienne, plus d'un quart des enfants et près de la moitié des adultes souffrent d'une surcharge de poids et cela compromet leur espérance de vie, santé et qualité de vie. La proportion d'enfants obèses a triplé en 25 ans.

Les conséquences sont et seront dramatiques. Déjà, la proportion de Québécois obèses qui font du diabète de type 2 est cinq fois plus fréquente que celle de poids normal, tandis que les obèses souffrent de maladies cardiaques deux fois plus souvent que ceux de poids normal.



**Card 4****Thème : Les médias****Paparazzi et photos volées**

La journaliste Claire Chazal, présentatrice du 20-Heures de TF1, a intenté un procès au journal Voici pour des propos et quelques photographies volées parues à la une du magazine.

Elle s'est retournée contre Voici et a porté plainte pour atteinte à sa vie privée. Dans ce cas les photos portant sur l'intimité de la présentatrice n'avait aucun rapport avec sa vie professionnelle.

Claire en vacances, Claire avec son fils ou encore Claire enceinte. Toute couverture sur elle est synonyme d'une bonne recette pour la presse people ! Les procès à l'encontre de magazines à scandale fusent, car elle est devenue la cible préférée des paparazzi. Le cas qui a fait le plus de bruit fut un procès qu'elle intenta à cause de photos volées, d'elle à moitié dénudée, sur la plage durant ses vacances en Corse, publié par Voici en août 2003. Il s'agit là du travail d'un paparazzi qui a pris ces photos à l'insu de Claire Chazal.

Les plaintes des stars ne seraient-elles pas un prétexte pour s'enrichir plutôt que pour réellement punir une immoralité ? Car il faut aussi préciser que les dommages et intérêts qu'ils perçoivent sont non seulement considérables mais aussi nets d'impôts.

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Card 2 © *Les clés de l'actualité* du 13 au 19 avril 2006.  
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UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
Cambridge International Level 3 Pre-U Certificate  
Principal Subject

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**FRENCH**

**9779/01**

1. Speaking

**For Examination from 2010**

SPECIMEN MARK SCHEME

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**MAXIMUM MARK: 60**

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This document consists of **3** printed pages and **1** blank page.



**A: Discussion of a newspaper article and related topics (30 marks)**

- Comprehension and Discussion (14 marks)
- Range and Accuracy (10 marks)
- Pronunciation and intonation (6 marks)

<b>Comprehension and Discussion (14 marks)</b>	<b>Range and Accuracy (10 marks)</b>	<b>Pronunciation and intonation (6 marks)</b>
<b>13-14 Excellent</b> Excellent understanding of article and response to examiner's prompts. Shows initiative in developing discussion.	<b>9-10 Excellent</b> Excellent level of accuracy. Confident and effective use of wide range of structures.	<b>6 Excellent</b> Authentic pronunciation and intonation.
<b>11-12 Very good</b> Very good understanding of article and response to examiner's prompts. Responds readily without undue hesitation.	<b>7-8 Very Good</b> Very good level of accuracy, over range of structures. Tenses and agreements generally reliable, but some lapses in more complex areas.	<b>5 Very good</b> Very good pronunciation and intonation.
<b>9-10 Good</b> Good understanding of article and response to examiner's prompts. Reasonably forthcoming but tends to follow examiner's lead.	<b>5-6 Good</b> Good level of accuracy, with some inconsistency. Some complex language attempted. Errors do not impair communication.	<b>4 Good</b> Generally good pronunciation and intonation.
<b>7-8 Satisfactory</b> Adequate understanding of article and response to most of examiner's prompts. Has difficulty with more complicated ideas.	<b>3-4 Satisfactory</b> Gaps in knowledge of grammar. Communication impaired by errors.	<b>3 Satisfactory</b> Satisfactory pronunciation and intonation.
<b>4-6 Weak</b> Limited understanding of article and very limited responses, with marked hesitation.	<b>1-2 Weak</b> Little evidence of grammatical awareness. Accuracy only in simple forms.	<b>2 Weak</b> Many sounds mispronounced.
<b>1-3 Poor</b> Minimal understanding of article and response to examiner's prompts.		<b>1 Poor</b> Native language heavily influences pronunciation and intonation, impeding communication.
<b>0</b> No significant understanding of article and response to examiner's prompts.	<b>0</b> No rewardable language.	<b>0</b> Wholly inauthentic pronunciation and intonation.

**B: Prepared topic discussion (30 marks)**

- Factual knowledge and opinions (14 marks)
- Range and Accuracy (10 marks)
- Pronunciation and intonation (6 marks)

<b>Factual knowledge and opinions (14 marks)</b>	<b>Range and Accuracy (10 marks)</b>	<b>Pronunciation and intonation (6 marks)</b>
<p><b>13-14 Excellent</b></p> <p>Excellent factual knowledge of subject, understanding, illustration and opinion. Excellent preparation and discussion.</p>	<p><b>9-10 Excellent</b></p> <p>Excellent level of accuracy. Confident and effective use of wide range of structures.</p>	<p><b>6 Excellent</b></p> <p>Authentic pronunciation and intonation.</p>
<p><b>11-12 Very good</b></p> <p>Comprehensive knowledge of the subject, demonstrating clear understanding and using appropriate illustration. Range of relevant opinion, confidently discussed.</p>	<p><b>7-8 Very Good</b></p> <p>Very good level of accuracy, over range of structures. Tenses and agreements generally reliable, but some lapses in more complex areas.</p>	<p><b>5 Very good</b></p> <p>Very good pronunciation and intonation.</p>
<p><b>9-10 Good</b></p> <p>A good range of knowledge, generally well used. Relevant opinions. Ideas discussed well.</p>	<p><b>5-6 Good</b></p> <p>Good level of accuracy, with some inconsistency. Some complex language attempted. Errors do not impair communication.</p>	<p><b>4 Good</b></p> <p>Generally good pronunciation and intonation.</p>
<p><b>7-8 Satisfactory</b></p> <p>Solid base of knowledge, but insecure in some areas. Opinion adequate. Not always able to develop discussion.</p>	<p><b>3-4 Satisfactory</b></p> <p>Gaps in knowledge of grammar. Communication impaired by errors.</p>	<p><b>3 Satisfactory</b></p> <p>Satisfactory pronunciation and intonation.</p>
<p><b>4-6 Weak</b></p> <p>Limited knowledge, with obvious gaps. Some irrelevance and repetition. Opinions limited. Discussion pedestrian and/or hesitant.</p>	<p><b>1-2 Weak</b></p> <p>Little evidence of grammatical awareness. Accuracy only in simple forms.</p>	<p><b>2 Weak</b></p> <p>Many sounds mispronounced.</p>
<p><b>1-3 Poor</b></p> <p>Very limited knowledge. Material very thin and vague. Very hesitant discussion.</p>		<p><b>1 Poor</b></p> <p>Native language heavily influences pronunciation and intonation, impeding communication.</p>
<p><b>0</b></p> <p>No knowledge shown of topic.</p>	<p><b>0</b></p> <p>No rewardable language.</p>	<p><b>0</b></p> <p>Wholly inauthentic pronunciation and intonation.</p>





UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
Cambridge International Level 3 Pre-U Certificate  
Principal Subject

CANDIDATE  
NAME

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CENTRE  
NUMBER

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CANDIDATE  
NUMBER

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**FRENCH**

**9779/02**

2. Reading and Listening

SPECIMEN PAPER

**For Examination from 2010**

**2 hours 15 minutes**

Additional Materials: Candidates must have individual listening equipment.

**READ THESE INSTRUCTIONS FIRST**

Write your Centre number, candidate number and name on all the work you hand in.

Write in dark blue or black pen.

Do not use staples, paper clips, highlighters, glue or correction fluid.

Dictionaries are **not** permitted.

The number of marks is given in brackets [ ] at the end of each question or part question.

You may approach the sections in any order you wish.

**Part I: Reading**

You are advised to spend 1 hour 15 minutes on this section.

Answer **all** the questions in the spaces provided. There are instructions about how to answer the questions, and which language to answer in, above each item on the question paper.

Full sentences are not required in the comprehension exercises.

You are reminded of the need for grammatical accuracy in the re-translation exercise.

**Part II: Listening**

You are advised to spend 1 hour on this section.

Answer **all** the questions in the spaces provided. There are instructions about how to answer the questions, and which language to answer in, above each item on the question paper.

You need not write in full sentences in responses to listening texts 1 and 2.

You are reminded to answer listening exercise 3 in continuous English prose.

You may listen to the passages as many times as you wish on your individual listening equipment.

At the end of the examination, fasten all your work securely together.

This document consists of **11** printed pages and **1** blank page.



## Part I: Reading (30 marks)

For  
Examiner's  
Use

## Texte à lire 1

Lisez attentivement le texte suivant, puis répondez aux questions en français, sans copier mot à mot des phrases entières du texte.

## Hulot signe l'impact écolo

Au même titre que les menaces terroristes, et peut-être même davantage, les menaces écologiques qui pèsent sur la planète sont en effet entrées dans le quotidien des Français, notamment avec la tempête de Noël 1999 puis la canicule de l'été 2003. Nicolas Hulot appartient à la même génération et famille que Yann Arthus-Bertrand dont les livres de photos sur la Terre vue du ciel s'arrachent tous les ans à Noël...

Inexistant il y a cinq mois encore, le phénomène Hulot est en train d'exploser. Plus de 151 000 signatures ont été recueillies en trois semaines par le Pacte pour l'écologie. Son livre, Pour un pacte écologique, malgré son aridité, figure désormais en première place des meilleures ventes de documents.

Si le phénomène Hulot a pris si vite, c'est aussi parce que les Français avaient commencé à se préoccuper d'écologie. Déjà en janvier, l'Institut français de l'environnement (Ifen) révélait que les pratiques environnementales, comme le tri des déchets ou l'attention portée à la consommation d'eau ou d'énergie, s'installaient dans la vie quotidienne des Français. Trois ménages sur quatre affirment aujourd'hui trier leurs déchets. L'arrêt systématique de la veille de la télévision, l'attention à sa consommation d'électricité, d'eau, ou l'utilisation d'un sac ou d'un cabas pour faire ses courses deviennent des habitudes assez répandues.

Plus de 60% des Français déclarent penser et commencer à agir « développement durable », si l'on en croit une étude récente. Mais attention, le concept de développement durable doit être manié avec soin, précisent les écologistes. Il a été intégré par les entreprises comme un outil de communication et de marketing. Ses plus virulents opposants le considèrent comme « un mensonge consensuel inefficace » pour résoudre les crises majeures, notamment climatique et sociale, auxquelles nos sociétés sont confrontées. Un changement dans les comportements ne suffira donc pas.

- 1 Comment l'auteur veut-il démontrer que les Français prennent au sérieux les menaces écologiques ?

.....  
..... [1]

- 2 Pourquoi le Français moyen est-il devenu plus conscient des menaces écologiques ?

.....  
..... [1]



3 Qu'est-ce qui est surprenant en ce qui concerne le livre Pour un pacte écologique ?

.....  
..... [2]

4 Expliquez ce que c'est que le phénomène Hulot.

.....  
..... [2]

5 Comment beaucoup de Français ont-ils changé de comportement dans le salon chez eux ?

.....  
..... [2]

6 Ceux qui agissent « développement durable », sont-ils forcément des victimes d'une manipulation ? Expliquez votre réponse.

.....  
..... [2]

**[10]**

Read Text 2 and answer the following questions in English.

## Un rapport préconise l'interdiction totale de fumer dans les lieux publics en France

La loi Evin de 1991 posait le principe de l'interdiction de fumer dans les lieux à usage collectif. Toutefois, elle permettait aux responsables de ces endroits d'organiser des espaces pour fumeurs. Jugeant « mal appliquée » la loi Evin, l'Inspection générale des affaires sociales (IGAS) préconise donc une « interdiction absolue, sans fumoir », de la cigarette dans les lieux publics afin de « protéger tous les salariés contre des environnements pollués par la fumée du tabac ». L'interdiction absolue « présente l'intérêt d'être claire et sans ambiguïté », ajoute le rapport.

Dimanche 5 mars, le ministre de la santé, Xavier Bertrand, s'est dit soucieux de protéger les non-fumeurs du tabagisme passif qui fait près de 5 000 morts par an en France. Lors de son intervention, il déclarait vouloir aussi « aider les fumeurs à s'arrêter de fumer », grâce à de « nouvelles incitations ». Pour l'heure, M. Bertrand n'a pas précisé s'il préconiserait une totale interdiction du tabac dans les lieux publics. Se déclarant convaincu « qu'on peut changer les habitudes dans les lieux publics », le ministre de la santé a fait remarquer « qu'il fut une époque où on fumait dans les cinémas », ce qui « semble inimaginable aujourd'hui ».

Depuis 1991-1992, la norme qui était de fumer sans contrainte s'est inversée. De « passivement toléré », le tabagisme passif est « devenu inacceptable », souligne le rapport IGAS, évoquant mutations de la société, données médicales nouvelles, attente du public. Plus de 72 % des Français de 12 à 75 ans se disent gênés par la fumée des autres, selon le baromètre santé 2005 publié jeudi 9 mars. L'« interdiction absolue » de fumer dans « lieux accueillant du public » ne concerne pas les chambres d'hôtel ou d'autres « substituts de domicile » recommande l'IGAS qui met en garde : « Seule une mesure préparée et accompagnée par une impulsion forte et convergente des administrations et des partenaires sociaux et associatifs a des chances de ne pas rester lettre morte ».

7 What was the aim of the Evin Law?

.....  
..... [1]

8 What was felt by the IGAS report to be its weakness?

.....  
..... [1]

9 What would the strength of the new law be?

.....  
..... [1]

10 To what extent is it likely that Monsieur Bertrand would fully support the proposal?

.....  
.....  
..... [2]

11 What evidence does he give that people's attitude to smoking can be changed?

.....  
..... [1]

12 Give one reason for the change in people's attitude to passive smoking.

.....  
..... [1]

13 Why would people still be able to smoke in hotel rooms?

.....  
..... [1]

14 What does the IGAS claim would be essential if the new law were to succeed?

.....  
.....  
..... [2]

[10]

**Texte à lire 3**

*For  
Examiner's  
Use*

**15 Translate the following passage into French. You may use words or phrases from the previous passage.**

For about fifteen years the French have been smoking a little less in public places thanks to the law which allows smokers to smoke only in the areas which are reserved for them. It is time for the government to act, so that the law is less ambiguous and easier to enforce. People are much less tolerant of passive smoking, and it has become unacceptable to have to work or socialise in places polluted by cigarette smoke.

**[10]**

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## Part II: Listening (30 marks)

For  
Examiner's  
Use

## Texte à écouter 1

**Interview avec Caroline Derlin, journaliste**

Répondez en français aux questions suivantes.

16 Que veut faire Caroline depuis peu ?

..... [1]

17 Décrivez l'orphelinat auquel elle s'est intéressé.

.....  
..... [2]

18 Qu'est-il arrivé à l'enfant afghan qu'elle voulait adopter ?

..... [1]

19 Quelle promesse a-t-elle faite au chirurgien ?

..... [1]

20 Pourquoi semble-t-elle surprise d'avoir fait cette promesse ?

..... [1]

21 Pourquoi Caroline dit-elle que sans les 2 chirurgiens de la Chaîne de l'Espoir, le projet n'aurait pas abouti ?

.....  
..... [2]

22 Selon les autorités, en plus de la construction, quelles étaient les principales difficultés pour réaliser ce projet ?

.....  
..... [2]**[10]**

# L'apprentissage à 14 ans : bonne ou mauvaise solution ?

Listen to Text 2 and answer the following questions in English.

23 Why has the possibility of apprenticeships at 14 years of age been suggested?

.....  
..... [2]

24 What date was set for the introduction of such apprenticeships?

.....  
..... [1]

25 How many young people potentially could already have benefited from the apprenticeships?

.....  
..... [1]

26 How does this apprenticeship work?

.....  
.....  
..... [2]

27 Why might it be controversial?

.....  
.....  
..... [2]

28 According to the text, what are the job prospects of apprentices 3 years after leaving school?

.....  
.....  
..... [2]

[10]

# L'immobilier

*For  
Examiner's  
Use*

**29 Listen to Text 3 and summarise its content according to the bullet points provided in no more than 100 words of continuous English prose.**

- What is happening in Haute-Savoie
- Colette Dupuis
- The role of local estate agents
- Local council policies

**[10]**

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UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
Cambridge International Level 3 Pre-U Certificate  
Principal Subject

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**FRENCH**

**9779/02**

2. Reading and Listening

**For Examination from 2010**

SPECIMEN MARK SCHEME

**2 hours 15 minutes**

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**MAXIMUM MARK: 60**

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This document consists of **7** printed pages and **1** blank page.



For text 1 and text 2, full sentences are not required. Award marks for correct answers which include any variation / manipulation of language from the original. Use square brackets to indicate unacceptable “lifts” from the text. An unacceptable “lift” is one which involves no manipulation of the text or which shows a lack of comprehension of the text or question.

Texte à lire 1

	Accept	Reject
1	Il compare les problèmes écologiques aux menaces terroristes. [1]	
2	À cause des événements météorologiques inhabituels (tempête et canicule) OR Parce que ces menaces sont entrées dans le quotidien des Français [1]	Parce que NH a fait beaucoup de choses pour que les Français aient une plus grande connaissance des menaces écolo
3	C'est un texte assez ennuyeux (OR aride) OR bien qu'il s'agisse d'une polémique [1] mais il se vend très bien. [1]	
4	C'est l'intérêt subit porté sur un écologiste (OR beaucoup de signatures du Pacte) [1] OR les Français s'inquiètent de l'écologie OR sont plus conscients de l'écologie ainsi qu'un changement de comportement. [1] OR exemple (tri de déchets, limiter la consommation d'eau, d'énergie	Reference to television
5	Ils ont pris l'habitude [1] d'éteindre (la veille de) la télévision [1]	Reference to water Ils font plus attention avec l'électricité
6	C'est bien possible. Si l'on croit la critique des entreprises (par les écologistes) [1] que celles-ci s'intéressent plus aux ventes qu'à l'environnement. [1] (OR...que les entreprises mentent (ne sont pas sincères) [1] à propos des effets industriels sur l'environnement) [1] OR Non + explanation [2]	
	<b>Maximum 2 marks</b>	

[Total: 10 marks]  
[AO1]

## Texte à lire 2

	<b>Accept</b>	<b>Reject</b>
<b>7</b>	To ban smoking in public places [1]	
<b>8</b>	That it was poorly enforced OR badly applied (It was easy for people to provide space for smokers) [1]	
<b>9</b>	Its clarity and lack of ambiguity [1]	
<b>10</b>	He wants to protect against passive smoking and help smokers to give up [1] [1]	
<b>11</b>	It now seems shocking to think that people used to smoke in cinemas [1]	
<b>12</b>	It has become unacceptable. [1] OR It has been reversed because of (one from:) changes in society, [1] medical advances, [1] people's expectations [1] <b>Maximum 1 mark</b>	
<b>13</b>	They are categorised in the same way as one's home OR because the ban would not include hotel rooms [1]	
<b>14</b>	The law must be prepared and implemented (OR to back the ban) [1] with all relevant bodies working fully together OR agreement/collaboration of organisations etc [1]	

**[Total: 10 marks]**  
**[AO1]**

### Texte à lire 3

#### 15 Translation [AO2]

One tick for each box, then see conversion table

	Accept	Reject
For about fifteen years	Depuis à peu près quinze ans	
the French	les Français	Les français
have been smoking	fument	
a little less	un peu moins	
in public places	dans les endroits publics	
thanks to the law	grâce à la loi	
which allows smokers	qui permet aux fumeurs	
to smoke	de fumer	
only in the areas	seulement dans des/les espaces (OR ne...que...)	
which are reserved for them.	qui leur sont réservés.	
It is time	Il est temps que	
for the government	le gouvernement	
to act,	agisse,	
so that	pour que	
the law is	la loi soit (OR ait... – see next box)	
less ambiguous	moins ambiguë (OR ...moins d'ambiguïté)	
and easier	et plus facile	
to enforce.	à appliquer.	
People are	Les gens sont	
much less	beaucoup moins	
tolerant	tolérants	
of passive smoking,	du tabagisme passif (que par le passé)	
and it has become	et il est devenu	
unacceptable	inacceptable	
to have to	de devoir	
work	travailler	
or socialise	ou rencontrer des gens	socialiser
in places	dans des endroits	
polluted by	pollués par	
cigarette smoke	la fumée du tabac.	

#### Conversion table:

Number of ticks	Mark
28-30	10
25-27	9
22-24	8
19-21	7
16-18	6
13-15	5
10-12	4
7-9	3
4-6	2
3	1
0-2	0

For text 1 and text 2, full sentences are not required.

Texte à écouter 1

	Accept	Reject
16	Elle veut (faire) construire un hôpital pour enfants (à Kaboul en Afghanistan) [1]	hospital
17	Il était dans un état délabré (à l'abandon OR abandonné) et il hébergeait 800 enfants [1]	Les enfants étaient abandonnés [1]
18	Il a été blessé (OR tué) par une mine. [1]	
19	Elle a promis de (re)construire un hôpital avec le chirurgien. [1]	
20	Elle ne savait pas (à l'époque) comment se mettre à l'affaire OR (comment tenir la promesse). [1]	
21	Les deux chirurgiens avaient déjà de l'expérience d'un tel projet (OR dans la construction d'un hôpital) dans des pays du tiers-monde. OR au Cambodge OR au Mozambique [1]	
22	Il faut savoir gérer l'hôpital (travail administratif) OR la gestion de l'hôpital et former le personnel. (OR la formation du personnel) les problèmes politiques (à Kaboul) [1]	
<b>Maximum 2 marks</b>		

[Total: 10 marks]  
[AO1]

Texte à écouter 2

	Accept	Reject
23	To help young people who are failing at school academically To remedy unemployment problems amongst young people To give everyone the same chance in the world of work. (2 out of these 3) <b>Maximum 2 marks</b>	To combat bad school results; Levels of child unemployment
24	In September 2006 [1]	
25	About 15000 [1]	wrong number
26	It alternates periods of study [1] With remunerated work experience [1]	
27	It goes against the (1959) law which makes school compulsory up to the age of 16. (Idea of legal situation required) [1] It goes against the (government) schooling policies of the last 50 years. (of which one may be school leaving age) [1]	It goes against political ideas for education
28	Apprentices are more likely to be in employment than those with traditional education [1] But this advantage is less as the level of qualifications rises [1]	

[Total: 10 marks]  
[AO1]

## 29 Texte à écouter 3

Accept	Reject
House prices have increased by 50% OR Prices have been driven up [1]	
In less than 5 years [1]	
The inhabitants cannot afford to buy a house there anymore [1]	
When LC retires she will lose the flat she gets with her job [1]	
So, she has bought a chalet there with some other family members [1]	
They do not let houses long term (OR by the year) any more [1]	
Instead they sell them to the highest "bidder" [1]	
They are going to invest in about 20 council houses [1]	
to help the young stay in the village [1]	
and keep enough people there all throughout the year OR to make sure it stays a family community [1]	

[Total: 10 marks]  
[AO1]

## Transcripts

## Texte à écouter 1

## Interview avec Caroline Derlin, journaliste.

*Journaliste* : Caroline Derlin, vous êtes reporter sur tous les grands conflits du monde. Mais depuis peu, vous menez un combat très personnel : la construction d'un hôpital pour enfants à Kaboul en Afghanistan. L'idée de cet hôpital, comment cela vous est venu ?

*Caroline* : Eh bien, dès mon arrivée en Afghanistan, je me suis intéressée à un orphelinat de 800 enfants qui était presque à l'abandon. Et là, il y avait un enfant à qui je m'étais beaucoup attachée et que j'avais décidé d'adopter. En allant un jour chercher des choses à vendre dans les ruines de la capitale, il a sauté sur une mine. Le chirurgien afghan qui était aussi mon traducteur m'a emmenée sur le site d'un hôpital en ruines. Il m'a dit « tu vois un jour, il faudrait que nous reconstruisions ensemble un hôpital ici, pour les enfants ». Je lui en ai fait la promesse sans même savoir comment j'allais m'y prendre !!!

*Journaliste* : Alors, à quelle porte avez-vous d'abord frappé ?

*Caroline* : J'ai contacté la « Chaîne de l'Espoir » et là, j'ai rencontré 2 chirurgiens extraordinaires : Eric et Alain. Sans eux, ce projet n'aurait jamais abouti. Il fallait des gens comme eux qui avaient de l'expérience dans les hôpitaux. Eric avait participé à la construction d'un hôpital au Cambodge et au Mozambique. ... J'ai contacté aussi les autorités, mais là, on m'a plus ou moins dit « Allons, c'est pas raisonnable ! » C'est d'une difficulté incroyable. Pas seulement la construction. Mais il y a aussi la gestion de l'hôpital et la formation du personnel....En plus, à Kaboul, avec tous les problèmes politiques... Il faudrait des dizaines d'années !

*Journaliste* : Et voilà ! 3 ans après, est-ce qu'on peut dire que vous avez réussi ? L'hôpital est presque prêt ?

*Caroline* : Oui, on y est presque. 10 000 m<sup>2</sup> sont déjà construits. Mais il reste encore tout l'aménagement intérieur.



**Texte à écouter 2****L'apprentissage à 14 ans : bonne ou mauvaise solution ?**

L'apprentissage dès 14 ans est-il le remède aux problèmes d'échec scolaire et de chômage des jeunes ? C'est en tout cas l'une des mesures importantes pour l'égalité des chances annoncées le 1er décembre 2005 par le Premier ministre. A la rentrée 2006, les adolescents en grande difficulté scolaire, soit environ 15000 jeunes, devraient pouvoir accéder à cette voie de formation.

L'apprentissage alterne périodes d'études, qui aboutiront à un diplôme professionnel ou technologique, et travail en entreprise, où le jeune est salarié. Il concerne actuellement 365000 jeunes âgés de 16 à 25 ans. Le contrat de travail ne débutera qu'à l'âge de 15 ans, après une année de découverte des entreprises.

Proposer une entrée plus tôt dans le monde du travail à des jeunes en échec scolaire peut soulever beaucoup de controverses, car cela va contre les politiques éducatives menées en France ces cinquante dernières années. Depuis 1959, la scolarité est obligatoire jusqu'à 16 ans.

En outre, en ce moment, trois ans après leur sortie du système éducatif, les anciens apprentis sont, globalement, plus souvent en situation d'emploi que les jeunes ayant opté pour l'enseignement traditionnel, mais cet avantage diminue lorsque le niveau de qualification augmente. Les apprentis qui ont le plus de chances d'être embauchés par leur maître d'apprentissage ont un bac + 2. Donc, ces changements ne semblent pas bénéficier pour le moment aux jeunes en échec scolaire, issus de l'immigration ou des quartiers moins aisés.

**Texte à écouter 3****L'immobilier**

A la montagne, le prix de l'immobilier ne cesse de grimper. A Combloux, en Haute-Savoie, ce sont les Suisses, les Anglais et les Italiens qui achètent en priorité et font monter les prix et, pour les gens du pays, il devient parfois difficile de trouver à se loger.

A Combloux, l'immobilier a grimpé de 50% en moins de 5 ans, de quoi rendre le marché inaccessible aux habitants. Gardienne de cette résidence, Colette Dupuis a la chance de bénéficier d'un logement gratuit mais l'an prochain, elle sera à la retraite, alors, elle a dû trouver une solution.

« Si je loue, je vais dépenser 765 € par mois, ce n'est pas possible. Alors, j'ai fait un achat collectif avec ma famille. On a acheté un logement à plusieurs puisque je ne pouvais pas le payer seule et je vais y habiter pendant une dizaine d'années. »

Dans le village, les agences immobilières ne louent plus rien à l'année et elles ne vendent plus que des résidences secondaires au plus offrant.

« Imaginez que vous avez un chalet à vendre sur Combloux, vous le mettez à partir de 700.000 euros et vous savez que les étrangers peuvent l'acheter à un million d'euros, qu'est-ce que vous allez faire ? Vous allez leur vendre. »

Pour aider les moins privilégiés, la commune va investir dans une vingtaine de logements sociaux. Elle espère ainsi garder ses jeunes et maintenir une vie de village à l'année dans cette station de sports d'hiver qui entend rester familiale.





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CANDIDATE  
NAME

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CENTRE  
NUMBER

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CANDIDATE  
NUMBER

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**FRENCH**

**9779/03**

3. Writing and Usage

**For Examination from 2010**

SPECIMEN PAPER

**2 hours 15 minutes**

**READ THESE INSTRUCTIONS FIRST**

Write your Centre number, candidate number and name on all the work you hand in.

Write in dark blue or black pen.

Do not use staples, paper clips, highlighters, glue or correction fluid.

Dictionaries are **not** permitted.

The number of marks is given in brackets [ ] at the end of each question or part question.

**Part I: Writing**

You are advised to spend 1 hour 30 minutes on this section.

Answer **one** question in **French**.

You should write between 350 and 450 words.

A maximum of 40 marks are available, of which 24 are for accuracy and linguistic range, and 16 are for development and organisation of ideas.

**Part II: Usage**

You are advised to spend 45 minutes on this section.

Answer **all** the questions in the spaces provided. There are instructions about how to answer the questions above each item on the question paper.

At the end of the examination, fasten all your work securely together.

This document consists of **10** printed pages and **2** blank pages.



**Part I: Discursive Essay (40 marks)**

*For  
Examiner's  
Use*

- 1 Répondez **en français** à **UNE** des questions suivantes. Vous devez écrire entre 350 et 450 mots. Référez-vous à des exemples précis tirés des pays francophones ou ailleurs.
- (a) Croyez-vous que le sport de nos jours soit dominé par l'amour de l'argent ? Est-ce une mauvaise chose ?
  - (b) Êtes-vous d'accord que la religion ait cessé de jouer un rôle important dans le monde ?
  - (c) « Nous sommes riches parce que les pays du Tiers Monde sont pauvres. »  
Que pensez-vous de cette affirmation ?
  - (d) Pourquoi veut-on devenir homme ou femme politique et quels sont les traits nécessaires pour y réussir ?
  - (e) « Une société sans les beaux arts ne peut pas se considérer comme civilisée ! »  
Jusqu'à quel point êtes-vous d'accord avec cette opinion ?

[A series of 25 horizontal dashed lines for writing.]

A series of horizontal dotted lines for writing, consisting of 30 lines spaced evenly down the page.

For  
Examiner's  
Use

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**Turn over for Part II**

## Part II: Use of French (20 marks)

For  
Examiner's  
Use

## Exercice 1

Mettez au temps, au mode et à la personne voulus les verbes entre parenthèses.

Exemple : Après (prendre) ..... *avoir pris* ..... cette décision, ils ont passé un coup de fil au directeur.

2 Ses parents (venir) ..... de sortir quand l'incendie s'est déclaré. [1]

3 Il n'est pas sûr qu'elle le (savoir) ..... [1]

4 C'est l'homme le plus intelligent que nous (connaître) .....  
jamais ..... [1]

5 Si tu parlais rapidement, tu me (faire) ..... plaisir. [1]

6 Avant de sortir, nous attendons qu'il (rappeler) ..... [1]

[5]

**Exercice 2**

Réécrivez les phrases suivantes en gardant le sens exact de la phrase originale. Vous commencerez la phrase avec le mot/les mots fourni(s).

Exemple : Arriver à l'heure, c'est impossible.

Il est impossible ..... *d'arriver à l'heure* .....

7 Elle est au chômage depuis 6 ans. [1]

Cela fait .....

.....

8 L'incendie a causé des dégâts très importants. [1]

Des dégâts très importants .....

.....

9 Je finirai mon travail, puis papa m'emmènera au restaurant. [1]

Quand j'aurai .....

.....

10 Le gouvernement n'a peut-être pas pris des mesures. [1]

Peut-être .....

.....

11 Etant donné qu'ils sont pauvres, ils ont droit à un HLM. [1]

A cause de .....

.....

[5]

**Exercice 3**

Choisissez la bonne réponse pour remplir les blancs :

For  
Examiner's  
Use

## Le 31 décembre, une nuit « chaude »

En 2006 on a constaté que plus **(12)** ..... 330 voitures ont **(13)** ..... incendiées pendant la nuit de la Saint-Sylvestre. En 2007 le bilan a diminué : il n'y en a eu « que » 313. La France est le seul pays d'Europe qui **(14)** ..... un tel phénomène.

Une fois encore, le triste record du plus grand nombre de voitures détruites est détenu par la ville de Strasbourg. Bien que les cités strasbourgeoises **(15)** ..... l'objet de réhabilitations et connaissent une intense vie associative, elles ont une population très jeune qui croule sous un taux **(16)** ..... chômage de 40%. Ces incendies de véhicules sont **(17)** ..... aux violences **(18)** ..... peut-être par des importants déploiements de police dans les quartiers sensibles.

La vraie question **(19)** ..... personne n'a apporté de réponse, c'est de savoir pourquoi le phénomène de voitures brûlées est si fréquent en France **(20)** ..... il n'existe pas ailleurs en Europe. Dans presque **(21)** ..... les cas ces incendies volontaires se sont déroulés dans des quartiers dits « difficiles ».

**(22)** ..... on peut proposer des explications faciles, par exemple la concurrence entre bandes rivales, ou le besoin pour certains jeunes d'attirer l'attention sur **(23)** ..... la cause principale du phénomène reste fondamentalement **(24)** ..... **(25)** ..... un sociologue français, « c'est une réponse contre la société de consommation. Il y a une rage qui continue d'exister dans ces quartiers de plus en plus ghettoïsés où l'exclusion n'a jamais cessé de grandir ». **(26)** ..... est paradoxal, c'est que les voitures détruites sont souvent **(27)** ..... de ceux qui vivent dans ces quartiers. Les victimes seront **(28)** ..... de leur véhicule pour se rendre au travail. On ne s'en prend pas aux nantis : ce n'est pas dans les quartiers riches que ces voitures sont brûlées. Le sociologue relie ce phénomène, apparu en France **(29)** ..... une quinzaine d'années, à celui des « rodéos » qui **(30)** ..... voler de grosses voitures pour rouler le plus vite possible avant **(31)** ..... brûler.

La fracture sociale **(32)** ..... parlait le candidat Chirac à l'Élysée en 1995 reste bien à la base d'un malaise. Les discours de campagne passent, les réalités demeurent.

Soulignez la bonne réponse :

For  
Examiner's  
Use

<b>Exemple : 12</b>	à	<u>de</u>	les	que
---------------------	---	-----------	-----	-----

<b>13</b>	étaient	étais	était	été
<b>14</b>	a connu	connaisse	connaît	connaitra
<b>15</b>	a fait	aient fait	auront fait	ont fait
<b>16</b>	à	au	de	d'un
<b>17</b>	alliés	associés	attachés	joint
<b>18</b>	provoqué	provoqués	provoquées	provoquer
<b>19</b>	à laquelle	de laquelle	dont	que
<b>20</b>	alors qu'	faute de	grâce à	parce qu'
<b>21</b>	tous	tout	toute	toutes
<b>22</b>	bien qu'	quoi qu'	tandis qu'	tant qu'
<b>23</b>	ceux	celles	eux	leur
<b>24</b>	social	sociale	sociales	sociaux
<b>25</b>	après	par	quant	selon
<b>26</b>	c'est	celui	ce qui	ce que
<b>27</b>	celles	ces	ceux	lesquelles
<b>28</b>	accordées	dévaluées	munies	privées
<b>29</b>	dans	d'ici	dès qu'	il y a
<b>30</b>	consistait	consistait à	consistait de	consistait en
<b>31</b>	de les	d'y	que	les
<b>32</b>	de que	dont	duquel	qui

[20 ÷ 2 = 10]

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**FRENCH**

**9779/03**

3. Writing and Usage

**For Examination from 2010**

SPECIMEN MARK SCHEME

**2 hours 15 minutes**

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**MAXIMUM MARK: 60**

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This document consists of **3** printed pages and **1** blank page.



### Part I: Discursive Essay (40 marks)

- **Accuracy and linguistic range (24 marks) [AO2]**
- **Development and organisation of ideas (16 marks) [AO3]**

#### Accuracy and linguistic range

22-24	<i>Excellent</i>	Almost flawless. Excellent range of vocabulary and complex sentence patterns. Good sense of idiom.
18-21	<i>Very good</i>	Highly accurate. Wide range of vocabulary and complex sentence patterns. Some sense of idiom.
14-17	<i>Good</i>	Generally accurate. Good range of vocabulary and some complex sentence patterns.
10-13	<i>Satisfactory</i>	Predominantly simple patterns correctly used and/or some complex language attempted, but with variable success. Adequate range of vocabulary, but some repetition.
6-9	<i>Weak</i>	Persistent errors may impede communication. Simple and repetitive sentence patterns. Limited vocabulary.
1-5	<i>Poor</i>	Little evidence of grammatical awareness. Inaccuracy often impedes communication. Very limited vocabulary.
0		No relevant material presented.

#### Development and organisation of ideas

15-16	<i>Excellent</i>	Implications of question fully grasped. Ideas and arguments very effectively organised, illustrated with relevant examples. Wholly convincing.
12-14	<i>Very good</i>	Most implications of question explored. Ideas and arguments well organised, illustrated with relevant examples. Coherent argument.
9-11	<i>Good</i>	Main implications of question explored. Organisation generally clear but lacking coherence in places. Some relevant examples. Some ability to develop argument.
6-8	<i>Satisfactory</i>	Some implications of question explored. Patchy or unambitious organisation, but with some attempt at illustration. Some irrelevant material.
3-5	<i>Weak</i>	Limited understanding of question. A few relevant points made. Rambling and/or repetitive. Ideas and arguments poorly developed.
1-2	<i>Poor</i>	Minimal response. Implications of question only vaguely grasped. Very limited relevant content. Disorganised, unsubstantiated and undeveloped.
0		No relevant material presented.



### Discursive Essay Indicative Content

Candidates are free to interpret the question in any way they wish. The following notes are not intended to be prescriptive but to give an indication of some of the points which could be made in response to the question; they are by no means exhaustive.

**(a) Croyez-vous que le sport de nos jours soit dominé par l'amour de l'argent ? Est-ce une mauvaise chose ?**

A consideration of sport, money and their interrelation. There is a broad canvas for candidates to explore: a wide variety of individual sports, sport on an international, national or local level to be examined. The differences between amateur and professional sports; sport as a vehicle for fitness and as a charitable undertaking (e.g. London or Paris marathon). The financial issues might centre on sponsorship, television rights, advertising and financial packages for sportsmen. A positive view may refer to motivation for athletes and raising the profile of sports. Associated problems will include the pressure to succeed, to improve and to win being closely associated with financial reward: psychological pressures, rigour of training programmes, temptation to cheat (e.g. doping scandals); the athlete's health may suffer. Conclusion.

**(b) Êtes-vous d'accord que la religion ait cessé de jouer un rôle important dans le monde ?**

An assessment of the role and importance of religion. Answers may vary from a personal consideration of one particular faith to a broader sweep and analysis of religion in society or in the global context of international relations. Some may discuss the role of religious leaders. Another alternative could be the atheist's viewpoint. Conclusion.

**(c) « Nous sommes riches parce que les pays du Tiers Monde sont pauvres. » Que pensez-vous de cette affirmation ?**

A discussion of the factors which have led to the rising wealth of the developed countries. Some consideration must be given to the relationship with LEDCs (e.g. colonial past, exploitation, raw materials as primary exports, and the relative weakness of their economies). Examples. Discussion of the statement in the question (implied guilt or exploitation). Conclusion.

**(d) Pourquoi veut-on devenir homme ou femme politique et quels sont les traits nécessaires pour y réussir ?**

The reasons for going into politics (public service versus personal ambition, passion for a cause); the personal qualities, motivation for making a success of politics. Success could be viewed in different ways (e.g. in totalitarian and democratic regimes) It is likely that candidates would make reference to one or more political figures both to exemplify their argument and to draw distinctions between differing levels (or types) of success of these figures. Conclusion.

- (e) « Une société sans les beaux arts ne peut pas se considérer comme civilisée ! »  
Jusqu'à quel point êtes-vous d'accord avec cette opinion ?**

An invitation to examine the importance of the Arts to life, society and the civilisation. Predominantly architecture, painting, sculpture and drawing; music and dance as a possible extension. Some essays might centre of the theoretical side, examining the notion of 'civilisation'; others could be based on a detailed consideration of the works of one or two artists, and their importance. The arts can be seen as a unifying theme or thread throughout the development of a country or the civilised world. Consideration of the history of art, and the importance of the Arts throughout history. The role of museums etc in providing focal points for art appreciation and understanding of the past / past civilisations. Conclusion.

## Part II: Use of French (20 marks)

## Exercise 1

Accept		Reject
2	venaient [1]	
3	sache [1]	
4	ayons jamais connu [1]	
5	ferais [1]	
6	rappelle [1]	

[Total: 5 marks]  
[AO2]

## Exercise 2 (Tolerate minor copying errors)

Accept		Reject
7	(Cela fait) 6 ans qu'elle est au chômage. [1]	
8	(Des dégâts très importants) ont été causés par l'incendie. [1]	
9	(Quand j'aurai) fini mon travail, papa m'emmènera au restaurant. [1]	
10	(Peut-être) le gouvernement n'a-t-il pas pris des mesures. [1] OR Peut-être que le gouvernement n'a pas pris des mesures. [1]	
11	(À cause de) leur pauvreté, ils ont droit à un HLM. [1] OR (À cause) du fait qu'ils sont pauvres, ils ont droit à un HLM. [1]	

[Total: 5 marks]  
[AO2]

**Exercice 3** (One tick for each, then see conversion table) [AO2]

- |                        |                        |
|------------------------|------------------------|
| <b>12</b> de (exemple) | <b>23</b> eux          |
| <b>13</b> été          | <b>24</b> sociale      |
| <b>14</b> connaisse    | <b>25</b> selon        |
| <b>15</b> aient fait   | <b>26</b> ce qui       |
| <b>16</b> de           | <b>27</b> celles       |
| <b>17</b> associés     | <b>28</b> privées      |
| <b>18</b> provoquées   | <b>29</b> il y a       |
| <b>19</b> à laquelle   | <b>30</b> consistait à |
| <b>20</b> alors qu'    | <b>31</b> de les       |
| <b>21</b> tous         | <b>32</b> dont         |
| <b>22</b> tandis qu'   |                        |

Number of ticks	Mark
19–20	10
17–18	9
15–16	8
13–14	7
11–12	6
9–10	5
7–8	4
5–6	3
3–4	2
1–2	1
0	0



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**FRENCH**

**9779/04**

4. Cultural Topics and Texts

**For Examination from 2010**

SPECIMEN PAPER

**2 hours 30 minutes**

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**READ THESE INSTRUCTIONS FIRST**

Write your Centre number, candidate number and name on all the work you hand in.

Write in dark blue or black pen.

Do not use staples, paper clips, highlighters, glue or correction fluid.

Dictionaries are **not** permitted.

You may **not** take set texts into the examination.

Answer **one** question from Part I: Topics **AND one** question from Part II: Texts.

**Part I: Topics**

Answer **one** question in **French**. Choose **EITHER** question A **OR** question B from **one** topic. You should write between 350 and 500 words.

A maximum of 30 marks are available, of which 20 are for content and 10 are for language.

**Part II: Texts**

Answer **one** question in English. Choose **EITHER** question A **OR** question B **OR** question C on **one** of the literary texts. You should write between 450 and 600 words.

A maximum of 30 marks are available, of which 25 are for content and 5 are for structure.

At the end of the examination, fasten all your work securely together.

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This document consists of **12** printed pages.



**Part I: Cultural Topics (30 marks)**

Choose **EITHER** question A **OR** question B from **ONE** of the topics and answer it in **French**.

Recommended word length: 350-500 words.

You should bear in mind that you will be assessed on both **content** and **language**.

In your essay in Part I you must refer to **TWO** works from the prescribed list. You may also refer to other sources.

**1 L'ENFANCE ET L'ADOLESCENCE**

Film : *Toto le héros* (van Dormael)  
Colette, *Le Blé en herbe*  
Gary, *La Vie devant soi*

**EITHER**

A Quelle impression recevez-vous du monde des grandes personnes vu par les jeunes ?

**OR**

B Analysez le thème de la perte de l'innocence.

**2 LA FRANCE PENDANT LA GUERRE (1939 – 45)**

Film : *Au Revoir les enfants* (Malle)  
Vercors, *Le Silence de la mer*  
Del Castillo, *Tanguy*

**EITHER**

A Comment les Allemands sont-ils présentés dans les ouvrages que vous avez lus ?

**OR**

B Trouvez-vous que les deux ouvrages soient plutôt déprimants ou optimistes ? Justifiez votre réponse.

### 3 REGARDS SUR LA GUERRE D' ALGÉRIE

Film : *La Bataille d'Alger* (Pontecorvo)  
 Camus, *Chroniques algériennes 1939–1958* (Folio)  
 Daeninckx, *Meurtres pour mémoire*

#### EITHER

A En lisant (ou regardant) les ouvrages, quelles analyses vous ont frappé le plus ? Quelles émotions les auteurs (ou réalisateur) ont-ils réussi à susciter ?

#### OR

B Pourquoi, à votre avis, les Français ont-ils passé sous silence la guerre d'Algérie pendant si longtemps ?

### 4 LA VILLE FRANCOPHONE

Film : *La Haine* (Kassovitz)  
 Film : *C.R.A.Z.Y.* (Vallée)  
 Film : *La Vie est un long fleuve tranquille* (Chatillez)

#### EITHER

A Est-ce qu'on sympathise toujours avec l'individu face à l'autorité ? Justifiez votre réponse en donnant des exemples précis.

#### OR

B Dans quelle mesure la révolte est-elle inévitable dans les films que vous avez étudiés ?

### 5 LES ANNÉES 1990

Film : *Un Héros très discret* (Audiard)  
 Film : *Trois couleurs : Rouge* (Kieslowski)  
 Carrère, *L'Adversaire* (**Please note that this text has been replaced. Please refer to the syllabus on the website for the up-to-date list.**)

#### EITHER

A Pourquoi les personnages ont-ils préféré le mensonge à la vérité ? Qu'en pensez-vous ?

#### OR

B Comment l'auteur crée-t-il de la sympathie pour les personnages qui mentent dans les ouvrages que vous avez étudiés ?

**Part II: Literary Texts (30 marks)**

Choose **EITHER** question A **OR** question B **OR** question C on **ONE** of the literary texts and answer it in **English**.

Recommended word length: 450-600 words.

You should bear in mind that you will be assessed on both **content** and **structure**.

**6** Racine, *Andromaque*

**EITHER**

- A Write a commentary on the following passage. Examine the dramatic interest of the encounter, and consider what light it sheds upon Hermione's true nature. Comment on any other features which you consider important.

ANDROMAQUE.

Où fuyez-vous, Madame ?

N'est-ce point à vos yeux un spectacle assez doux

Que la veuve d'Hector pleurante à vos genoux ?

Je ne viens point ici, par de jalouses larmes,

Vous envier un coeur qui se rend à vos charmes.

5

Par une main cruelle, hélas ! J'ai vu percer

Le seul où mes regards prétendaient s'adresser.

Ma flamme par Hector fut jadis allumée ;

Avec lui dans la tombe elle s'est enfermée.

Mais il me reste un fils. Vous saurez quelque jour,

10

Madame, pour un fils jusqu'où va notre amour ;

Mais vous ne saurez pas, du moins je le souhaite,

En quel trouble mortel son intérêt nous jette,

Lorsque de tant de biens qui pouvaient nous flatter,

C'est le seul qui nous reste, et qu'on veut nous l'ôter.

15

Hélas ! Lorsque, lassés de dix ans de misère,

Les Troyens en courroux menaçaient votre mère,

J'ai su de mon Hector lui procurer l'appui.

Vous pouvez sur Pyrrhus ce que j'ai pu sur lui.

Que craint-on d'un enfant qui survit à sa perte ?

20

Laissez-moi le cacher en quelque île déserte.

Sur les soins de sa mère on peut s'en assurer,

Et mon fils avec moi n'apprendra qu'à pleurer.

HERMIONE.

Je conçois vos douleurs. Mais un devoir austère,

Quand mon père a parlé, m'ordonne de me taire.

25

C'est lui qui de Pyrrhus fait agir le courroux.

S'il faut fléchir Pyrrhus, qui le peut mieux que vous ?

Vos yeux assez longtemps ont régné sur son âme.

Faites-le prononcer : j'y souscrirai, Madame.

**OR**

- B 'Who kills Pyrrhus? The four main characters are all responsible for his death.' What is your view?

**OR**

- C 'The art of Racine is one of calculated tension.' Discuss with reference to the structure of *Andromaque*.



7 Molière, *Les Femmes savantes***EITHER**

- A Comment on the following extract, pointing out what it tells us about the characters involved and analysing the comic effects obtained by Molière. Add any other comments on content or style you consider of interest.

CHRYSALE

Du plus grand des forfaits je la croyais coupable.

PHILAMINTE

Quoi ? vous ne trouvez pas ce crime impardonnable ?

CHRYSALE

Si fait.

PHILAMINTE

Je voudrais bien que vous l'excusassiez !

CHRYSALE

Je n'ai garde.

5

BÉLISE

Il est vrai que ce sont des pities :  
Toute construction est par elle détruite,  
Et des lois du langage on l'a cent fois instruite.

MARTINE

Tout ce que vous prêchez est, je crois, bel et bon ;  
Mais je ne saurais, moi, parler votre jargon.

10

PHILAMINTE

L'impudente ! appeler un jargon le langage  
Fondé sur la raison et sur le bel usage !

MARTINE

Quand on se fait entendre, on parle toujours bien,  
Et tous vos beaux dictons ne servent pas de rien.

PHILAMINTE

Hé bien ! ne voilà pas encore de son style ?  
Ne servent-pas de rien !

15

BÉLISE

Ô cervelle indocile !  
Faut-il qu'avec les soins qu'on prend incessamment,  
On ne te puisse apprendre à parler congrûment ?  
De pas mis avec rien tu fais la récidive,  
Et c'est, comme on t'a dit, trop d'une négative.

20

MARTINE

Mon Dieu ! je n'avons pas étugué comme vous,  
Et je parlons tout droit comme on parle cheux nous.

**OR**

B 'Human vanity and self-deception are exploited by Molière for comic effect.' How far do you find this true of the comedy in *Les Femmes savantes*?

**OR**

C Imagine you are a theatre director thinking of putting on a production of *Les Femmes savantes*. Consider what are, in your opinion, the main strengths and weaknesses of the play.

8 Voltaire, *Candide***EITHER**

- A Write a commentary on the following passage, pointing out the significance of Candide's decision to leave and his motivation to do so. Add any other comments on content or style you consider of interest.

Ils passèrent un mois dans cet hospice. Candide ne cessait de dire à Cacambo : « Il est vrai, mon ami, encore une fois, que le château où je suis né ne vaut pas le pays où nous sommes ; mais enfin Mlle Cunégonde n'y est pas, et vous avez sans doute quelque maîtresse en Europe. Si nous restons ici, nous n'y serons que comme les autres ; au lieu que si nous retournons dans notre monde seulement avec douze 5 moutons chargés de cailloux d'Eldorado, nous serons plus riches que tous les rois ensemble, nous n'aurons plus d'inquisiteurs à craindre, et nous pourrons aisément reprendre Mlle Cunégonde. »

Ce discours plut à Cacambo : on aime tant à courir, à se faire valoir chez les siens, à faire parade de ce qu'on a vu dans ses voyages, que les deux heureux résolurent de 10 ne plus l'être et de demander leur congé à Sa Majesté.

« Vous faites une sottise, leur dit le roi ; je sais bien que mon pays est peu de chose ; mais, quand on est passablement quelque part, il faut y rester ; je n'ai pas assurément le droit de retenir des étrangers ; c'est une tyrannie qui n'est ni dans nos moeurs, ni dans nos lois : tous les hommes sont libres ; partez quand vous voudrez, mais la 15 sortie est bien difficile. Il est impossible de remonter la rivière rapide sur laquelle vous êtes arrivés par miracle, et qui court sous des voûtes de rochers. Les montagnes qui entourent tout mon royaume ont dix mille pieds de hauteur, et sont droites comme des murailles ; elles occupent chacune en largeur un espace de plus de dix lieues ; on ne peut en descendre que par des précipices. Cependant, puisque vous voulez 20 absolument partir, je vais donner ordre aux intendants des machines d'en faire une qui puisse vous transporter commodément. Quand on vous aura conduits au revers des montagnes, personne ne pourra vous accompagner ; car mes sujets ont fait voeu de ne jamais sortir de leur enceinte, et ils sont trop sages pour rompre leur voeu. Demandez-moi d'ailleurs tout ce qu'il vous plaira. -- Nous ne demandons à Votre 25 Majesté, dit Cacambo, que quelques moutons chargés de vivres, de cailloux, et de la boue du pays. » Le roi rit. « Je ne conçois pas, dit-il, quel goût vos gens d'Europe ont pour notre boue jaune ; mais emportez-en tant que vous voudrez, et grand bien vous fasse. »

**OR**

- B To what extent does humour enhance or undermine the message of the work?

**OR**

- C Compare and contrast the roles of Pangloss and Martin. Discuss their relative influences on Candide.

9 Balzac, *Le Curé de Tours* (*Please note that this text has gone out of print and will not be examined in 2010. Please refer to the website for the up-to-date list.*)

**EITHER**

- A Write a commentary on the following passage, situating it in context and examining the significance of how the two characters mentioned are portrayed. Add any other comments on content or style you consider of interest.

Huit jours après le moment où ce récit commence, l'habitation de cette maison, et les relations que l'abbé Birotteau avait avec mademoiselle Gamard, lui révélèrent une trame ourdie depuis six mois. Tant que la vieille fille avait sourdement exercé sa vengeance, et que le vicaire avait pu s'entretenir volontairement dans l'erreur, en refusant de croire à des intentions malveillantes, le mal moral avait fait peu de progrès chez lui. Mais, depuis l'affaire du bougeoir remonté, de la pendule avancée, Birotteau ne pouvait plus douter qu'il ne vécût sous l'empire d'une haine dont l'oeil était toujours ouvert sur lui. Il arriva dès lors rapidement au désespoir, en apercevant, à toute heure, les doigts crochus et effilés de mademoiselle Gamard prêts à s'enfoncer dans son coeur. Heureuse de vivre par un sentiment aussi fertile en émotions que l'est celui de la vengeance, la vieille fille se plaisait à planer, à peser sur le vicaire, comme un oiseau de proie plane et pèse sur un mulot avant de le dévorer. Elle avait conçu depuis longtemps un plan que le prêtre abasourdi ne pouvait deviner, et qu'elle ne tarda pas à dérouler, en montrant le génie que savent déployer, dans les petites choses, les personnes solitaires dont l'âme, inhabile à sentir les grandeurs de la piété vraie, s'est jetée dans les minuties de la dévotion. Dernière, mais affreuse aggravation de peine ! La nature de ses chagrins interdisait à Birotteau, homme d'expansion, aimant à être plaint et consolé, la petite douceur de les raconter à ses amis. Le peu de tact qu'il devait à sa timidité lui faisait redouter de paraître ridicule en s'occupant de pareilles niaiseries. Et cependant ces niaiseries composaient toute son existence, sa chère existence pleine d'occupations dans le vide et de vide dans les occupations ; vie terne et grise où les sentiments trop forts étaient des malheurs, où l'absence de toute émotion était une félicité. Le paradis du pauvre prêtre se changea donc subitement en enfer. Enfin, ses souffrances devinrent intolérables. La terreur que lui causait la perspective d'une explication avec mademoiselle Gamard s'accrut de jour en jour ; et le malheur secret qui flétrissait les heures de sa vieillesse, altéra sa santé. Un matin, en mettant ses bas bleus chinés, il reconnut une perte de huit lignes dans la circonférence de son mollet.

**OR**

- B 'Troubert appals us, yet to some extent commands our admiration.' Do you agree?

**OR**

- C Discuss the importance of the descriptions of places in the story.

10 Maupassant, *Boule de suif et autres contes de la guerre***EITHER**

- A Comment on the following extract, placing it in context, and mention any features which you consider to be significant.

Les deux bonnes soeurs développèrent un rond de saucisson qui sentait l'ail ; et Cornudet, plongeant les deux mains en même temps dans les vastes poches de son paletot-sac, tira de l'une quatre oeufs durs et de l'autre le croûton d'un pain. Il détacha la coque, la jeta sous ses pieds dans la paille et se mit à mordre à même les oeufs, faisant tomber sur sa vaste barbe des parcelles de jaune clair qui semblaient, là-dedans, des étoiles. 5

Boule de Suif, dans la hâte et l'effarement de son lever, n'avait pu songer à rien ; et elle regardait exaspérée, suffoquant de rage, tous ces gens qui mangeaient placidement. Une colère tumultueuse la crispa d'abord et elle ouvrit la bouche pour leur crier leur fait avec un flot d'injures qui lui montait aux lèvres ; mais elle ne pouvait pas parler tant l'exaspération l'étranglait. Personne ne la regardait, ne songeait à elle. Elle se sentait noyée dans le mépris de ces gredins honnêtes qui l'avaient sacrifiée d'abord, rejetée ensuite, comme une chose malpropre et inutile. Alors elle songea à son grand panier tout plein de bonnes choses qu'ils avaient goulûment dévorées, à ses deux poulets luisants de gelée, à ses pâtés, à ses poires, à ses quatre bouteilles de bordeaux ; et sa fureur tombant soudain comme une corde trop tendue qui casse, elle se sentit prête à pleurer. Elle fit des efforts terribles, se raidit, avala ses sanglots comme les enfants, mais les pleurs montaient, luisaient au bord de ses paupières, et bientôt deux grosses larmes, se détachant des yeux, roulèrent lentement sur ses joues. D'autres les suivirent plus rapides, coulant comme les gouttes d'eau qui filtrent d'une roche, et tombant régulièrement sur la courbe rebondie de sa poitrine. Elle restait droite, le regard fixe, la face rigide et pâle, espérant qu'on ne la verrait pas. 10 15 20

Mais la comtesse s'en aperçut et prévint son mari d'un signe. Il haussa les épaules comme pour dire : « Que voulez-vous, ce n'est pas ma faute. » Mme Loiseau eut un rire muet de triomphe et murmura : « Elle pleure sa honte. » Les deux bonnes soeurs s'étaient remises à prier, après avoir roulé dans un papier le reste de leur saucisson. 25

**OR**

- B To what extent is Walter Schnaffs typical of the way in which Prussians are presented in these stories?

**OR**

- C Analyse the features of Maupassant's style which make his stories so successful.

11 François Mauriac, *Le Nœud de vipères***EITHER**

- A Refer the following passage to its context with appropriate commentary, analysing what it reveals about Louis and Isa and the relationship between them. With which of the two characters does your sympathy lie and why? Add any other comments on content or style you consider of interest.

Je regardais les vignes, sans répondre. Un doute me vint, à cette minute-là. Est-il possible, pendant près d'un demi siècle, de n'observer qu'un seul côté de la créature qui partage notre vie ? Se pourrait-il que nous fassions, par habitude, le tri de ses paroles et de ses gestes, ne retenant que ce qui nourrit nos griefs et entretient nos rancunes ?

5

Tendance fatale à simplifier les autres ; élimination de tous les traits qui adouciraient la charge, qui rendraient plus humains la caricature dont notre haine a besoin pour sa justification... Peut-être Isa vit-elle mon trouble ? Elle chercha trop vite à marquer un point.

« Tu ne pars pas ce soir ? »

10

Je crus discerner une lueur dans ses yeux, lorsqu'elle croyait « m'avoir eu ». Je jouai l'étonnement et répondis que je n'avais aucune raison pour remettre ce voyage. Nous remontâmes ensemble (...) Malgré tout, je demeurais incertain et troublé. Si je ne parlais pas ? Si je donnais à Isa ce cahier ? Si... Elle appuya sa main sur mon épaule. Depuis combien d'années n'avait-elle pas fait ce geste ? L'allée débouche devant la maison, du côté du nord. Isa dit :

15

« Cazau ne range jamais les sièges du jardin ... »

Je regardai distraitement. Les fauteuils vides formaient encore un cercle étroit. Ceux qui les avaient occupés avaient senti le besoin de se rapprocher pour se parler à voix basse. La terre était creusée par les talons. Partout, ces bouts de cigarettes que fume Phili. L'ennemi avait campé là, cette nuit ; il avait tenu conseil sous les étoiles. Il avait parlé ici, chez moi, devant les arbres plantés par mon père, de m'interdire ou de m'enfermer. Dans un soir d'humilité, j'ai comparé mon cœur à un nœud de vipères. Non, non : le nœud de vipères est en dehors de moi ; elles sont sorties de moi et elles s'enroulaient, cette nuit, elles formaient ce cercle hideux au bas du perron, et la terre porte encore leurs traces.

20

25

**OR**

- B « Le nœud de vipères est un livre contre la famille ». To what extent do you agree with this comment?

**OR**

- C To what qualities would you point to indicate that *Le nœud de vipères* is a successful novel?

12 Bazin, *Vipère au poing***EITHER**

- A Write a commentary on the following passage, explaining how intensity of emotion is conveyed and the importance of the extract in the development of the relationship between mother and son. Mention any other features which you feel to be important.

« Tu vois, Folcoche, que j'ai mille raisons de tenir le coup, la paupière haute et ne daignant même pas ciller. Tu vois que je suis toujours en face de toi, mon regard tendu vers ta vipère de regard à toi, tendu comme une main et serrant, serrant tout doucement, serrant jusqu'à ce qu'elle en crève. Hélas ! pure illusion d'optique. Façon de parler. Tu ne crèveras pas. Tu siffleras encore. Mais ça ne fait rien, 5  
Frédie, par de minuscules coups d'ongle sur la table, vient de m'annoncer que j'ai battu le record, que j'ai tenu plus de huit minutes la pistolétade. Huit minutes, Folcoche ! Et je continue ... Ah ! Folcoche de mon cœur ! Par les yeux, je te crache au nez. Je te crache au front, je te crache ... »

« Frédie ! Tu as fini de faire l'imbécile avec tes ongles. » 10

C'est fini ! Tu es vaincue. Tu as trouvé le prétexte pour te détourner. L'héritier présomptif, tu le gratifies d'un coup de fourchette, pointes en avant, et moi-même, tu me gratifies d'un rapide battement de tes cils trop courts, ce qui signifie : « Petit crétin, je te rattraperai à la première occasion. » Et, comme je souris au millimètre, d'un sourire à peine perceptible pour tout autre que toi, tu te venges en réitérant le coup de fourchette sur le dos de la main de Frédie, ... 15

**OR**

- B « Toute foi me semble une duperie, toute autorité un fléau, toute tendresse un calcul. » To what extent do you agree with the narrator's comment?

**OR**

- C What is the importance of Brasse Bouillon in the development of the novel?

13 Tournier, *Vendredi ou les Limbes du Pacifique***EITHER**

- A Write a commentary on the following passage, paying particular attention to the role of nature and symbolism. Add any other comments on content or style you consider of interest.

Il baissa les yeux pour échapper au vertige. Sous ses pieds, un fouillis de branches disposées en plans superposés s'enfonçait en tournant dans une étourdissante perspective. Une terreur de son enfance lui revint en mémoire. Il avait voulu monter dans le clocher de la cathédrale d'York. Ayant longtemps progressé dans l'escalier raide et étroit, vissé autour d'une colonnette de pierre sculptée, il avait brusquement 5  
quitté la rassurante pénombre des murs et avait émergé en plein ciel, au milieu d'un espace rendu plus vertigineux encore par la lointaine silhouette des toits de la ville. Il avait fallu redescendre comme un paquet, la tête enveloppé dans sa capeline d'écolier...

Il ferma les yeux et appuya sa joue contre le tronc, seul point ferme dont il disposât. 10  
Dans cette vivante mâturation, le travail du bois, surchargé de membres et cardant le vent, s'entendait comme une vibration sourde que traversait parfois un long gémissement. Il écouta longuement cette apaisante rumeur. L'angoisse desserrait son étreinte. Il rêvait. L'arbre était un grand navire ancré dans l'humus et il luttait, toutes voiles dehors, pour prendre enfin son essor. Une chaude caresse enveloppa 15  
son visage. Ses paupières devinrent incandescentes. Il comprit que le soleil s'était levé, mais il retarda encore un peu le moment d'ouvrir les yeux. Il était attentif à la montée en lui d'une allégresse nouvelle. Une vague chaleureuse le recouvrait. Après la misère de l'aube, la lumière fauve fécondait souverainement toutes choses. Il ouvrit les yeux à demi. Entre ses cils, des poignées de paillettes lumineuses 20  
étincelèrent. Un souffle tiède fit frémir les frondaisons. La feuille poumon de l'arbre, l'arbre poumon lui-même, et donc le vent sa respiration, pensa Robinson. Il rêva de ses propres poumons, déployés au-dehors, buisson de chair purpurine, polypier de corail vivant, avec des membranes roses, des éponges muqueuses...

**OR**

- B Why is it not surprising that Robinson refuses to board the Whitebird and return home?

**OR**

- C What is the significance of the log-book in the novel? What is gained by its inclusion, in your opinion?

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*Copyright Acknowledgements:*

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Question 12 © Hervé Bazin; *Vipère au poing*.

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UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
Cambridge International Level 3 Pre-U Certificate  
Principal Subject

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**FRENCH**

**9779/04**

4. Cultural Topics and Texts

**For Examination from 2010**

SPECIMEN MARK SCHEME

**2 hours 30 minutes**

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**MAXIMUM MARK: 60**

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This document consists of **18** printed pages.



### Part I: Topics

Candidates are to attempt one question from Part I: Topics and will write their answers in the Target Language as these texts/films are to be studied primarily in cultural context (be it historical, political, social) as well as a literary/cinematic one.

Answers are to be marked out of 30 according to the criteria below:

- 20 for Content [AO3: 10 marks, AO4: 10 marks]
- 10 for Language [AO2]

This paper is intended to test candidates' knowledge and understanding of a topic and their ability to use this knowledge to answer questions in a clear and focused manner. A sophisticated literary approach is not expected (although at the highest levels it is sometimes seen), but great value is placed on evidence of a firsthand response and thoughtful, personal evaluation of what candidates have studied. Candidates may have been encouraged to depend closely on prepared notes and quotations: quotation for its own sake is not useful, though it will not be undervalued if used appropriately to illustrate a point in the answer. This applies to films as well as literary texts. Texts and notes may not be taken into the examination.

Candidates will not tend to show **all** the qualities or faults described in any one mark-band. Examiners will attempt to weigh all these up at every borderline, in order to see whether the work can be considered for the category above.

Examiners will take a positive and flexible approach and, even when there are obvious flaws in an answer, reward evidence of knowledge and especially any signs of understanding and careful organisation. In the marking of these questions, specific guidelines will be given for each question, agreed by the examination team.

**Part I: Topics – Content**

<b>18-20</b>	<i>Excellent</i>	Excellent ability to organise material in relation to the question. Comprehensive knowledge of both texts/films. Ability to look beyond the immediate material and to show good understanding of underlying themes.
<b>15-17</b>	<i>Very good</i>	A thoughtful and well argued response to the question. Thorough knowledge of both texts/films. Detailed understanding and illustration of thematic and comparative issues.
<b>12-14</b>	<i>Good</i>	A well argued response to the question. Equally sound knowledge of both texts/films. Good understanding and illustration of the thematic and comparative issues.
<b>9-11</b>	<i>Satisfactory</i>	A mainly relevant response to the question. Shows fair knowledge of texts/films. Some understanding and illustration of the thematic and comparative issues AND/OR good understanding of texts/films, but lacking detail. Stronger on one text/film than the other.
<b>5-8</b>	<i>Weak</i>	An uneven OR basic response to the question. Shows some knowledge and understanding of the texts/films. Includes some relevant points, but development and illustration are limited. Contains padding AND/OR has some obvious omissions OR is largely narrative.
<b>1-4</b>	<i>Poor</i>	Little attempt to answer the question. Poor knowledge and understanding of the texts/films. Insubstantial with very little relevance.
<b>0</b>		No rewardable content.

**Part I: Topics – Language**

<b>10</b>	<i>Excellent</i>	Almost flawless. Excellent range of vocabulary and complex sentence patterns. Good sense of idiom.
<b>8-9</b>	<i>Very good</i>	Highly accurate. Wide range of vocabulary and complex sentence patterns. Some sense of idiom.
<b>6-7</b>	<i>Good</i>	Generally accurate. Good range of vocabulary and some complex sentence patterns.
<b>4-5</b>	<i>Satisfactory</i>	Predominantly simple patterns correctly used and/or some complex language attempted, but with variable success. Adequate range of vocabulary, but some repetition.
<b>2-3</b>	<i>Weak</i>	Persistent errors. Simple and repetitive sentence patterns. Limited vocabulary.
<b>1</b>	<i>Poor</i>	Little evidence of grammatical awareness. Very limited vocabulary.
<b>0</b>		No rewardable language.

## Indicative Content

Questions are open to interpretation and, therefore, the following notes are not intended to be prescriptive but to give an indication of some of the points which could be made in response to each question. They are by no means exhaustive.

### 1 L'enfance et l'adolescence

#### A Quelle impression recevez-vous du monde des grandes personnes vu par les jeunes?

Film: child's perspective contrasted with adult world in the structure of film; innocence and lack of understanding of adult world portrayed through image (e.g. father at work, Celestin's birth) with humour or sadness, through language (examples); desire to accede to the adult world (mimicry, dressing up); romanticised vision (secret agent). Toto's outlook contrasts with that of sister.

Gary: the rather improbable child's view of a very gritty adult world is both humorous and enlightening; examples include racism - Jews/Arabs/French, demi-monde, poverty and immigration, criminality. Overriding elements of love and compassion.

Colette: contrast between Philippe, Vinca and their families; relationship is one of distance and lack of involvement, references to *les Ombres*, dialogue between them is reduced to platitudes and silence; behaviour of adolescent confronted with two sets of expectations (adult v child ); relationship between Philippe & Mme Dalleray, (psychology, physical experience, guilt).

#### B Analysez le thème de la perte de l'innocence.

Film: different viewpoints of film emphasise Toto's journey to adulthood and old age, and with it loss of innocence. Themes to explore: leitmotif of him as secret agent, guilt and horror (e.g. arson attack), shock of betrayal (sister and young Kant) paralleled by seduction of Kant's wife; love, loss and regret.

Gary: despite the prison of childlike language, Momo's innocence and incredulity turns to a detailed knowledge of deception (e.g. fraudulent documentation), racism, the need for money, and a growing acceptance of the outside world (contrast with the security of Mme Rosa); Love and death.

Colette: analysis of the relationship between Philippe & Mme Dalleray; his obsession with self and his own development, polarisation of the two parts of his life, the loss of his illusions; symbolism (examples); Vinca's reaction and resolution.

### 2 La France pendant la guerre

#### A Comment les Allemands sont-ils présentés dans les ouvrages que vous avez lus?

*Tanguy* depicts Nazi occupation of France and mass deportation of Jews; brutal conditions of deportation and concentration camp; irrational punishments inflicted by sadistic guards; gas chambers. But his closest friend Gunther is also German.

Von Ebrennac appears *convenable* to his 'host'; considerate; love of France; music; belief that peace will reign and the world will be a better place (*merveilleuse union*); striking sincerity. But his colleagues, *diabes acharnés*, are determined to see France as a *chienne rampante*; Von E defeated by their destructive vision; seeks death on the front line.

On balance, a bleak picture in both texts with striking exceptions.

Film: obvious background of war, Nazi ideology, anti-Semitism. On one hand, kindness and civilised behaviour (e.g. lift back from the forest, restaurant scene); contrast between milice and German officers. On the other, Dr Muller as archetypal Nazi officer (*la discipline c'est la force*).

**B Trouvez-vous que les deux ouvrages soient plutôt déprimants ou optimistes? Justifiez votre réponse.**

*Tanguy* presents a litany of human misery, but what is the character's state of mind at the end?

Natural instincts are love and hope; denunciation by his father; concentration camp; hope of better life post-war dashed by cruelty of *centre de redressement*; increasing effect of hatred and disillusionment; counter-productive reunion with father. Sequence of encounters with good people, e.g. Rachel, Gunther, doctor, Firmin, Père Prado, Sebastiana. Faith in human nature survives because of these. Guardedly optimistic.

*Le Silence de la mer* perhaps a mirror image: Von Ebrennac's optimistic vision of a wonderful cultural union between France and German is destroyed by the determination of his colleagues to crush France. Any possibility of a relationship is stifled by war.

Film: personal judgement and examples. Optimism: attempts to maintain normality of education and childhood despite the war; joy of School, friendship of Julien & Bonnet; humanity and charity of the priests. Depressing elements include the dark side of human nature (e.g. black-market, denunciation, Julien's cynical treatment of Joseph, and Joseph's retribution), evil personified by Dr Muller; the effects of war; consequences of nationalism, (e.g. anti-Semitism, death in Auschwitz & Mathausen).

**3 Regards sur la guerre d'Algérie**

**A En lisant (ou regardant) les ouvrages, quelles analyses vous ont frappé le plus? Quelles émotions les auteurs (ou réalisateur) ont-ils réussi à susciter?**

Candidates are given a free rein to discuss their judgement of and response to two works.

Film: grittiness of torture scenes, prison, State's military response to terrorism etc.

Daeninckx : examples from the text of events (e.g. violent repression of 1961 demonstration, Drancy), possible discussion of manipulation of history by politicians (covering up excesses, purging files) etc.

Camus: his thoughts on the crisis for his homeland of Algeria and heartfelt defence of Algerian society; call for end to violence and appeal to social and political conscience; historical context. Comparison between the two works. Conclusion.

**B Pourquoi, à votre avis, les Français ont-ils passé sous silence la guerre d'Algérie pendant si longtemps?**

The question invites candidates to discuss the events portrayed in their chosen two works (terrorist violence, the human/social cost, the political repercussions of decolonisation, with examples) and to reflect on how France has gradually come to terms with its past over time, or why it has taken so long for *la guerre d'Algérie* to cease to be a taboo subject. (e.g. effect on society, visceral emotion of combatants, political pressures).

#### 4 La Ville francophone

##### A Est-ce qu'on sympathise toujours avec l'individu face à l'autorité? Justifiez votre réponse en donnant des exemples précis.

Candidates are invited to examine how sympathy for 'rebels' is created through their chosen films (e.g. psychology of Vinz, Zach's sensitivity and inner struggle, the faithfulness of Maurice to his roots) and balancing empathy with their behaviour and actions; assessment of the tragic dénouement of *la Haine*, the resolution of family rift in C.R.A.Z.Y., the insincerity towards and undermining of the bourgeois family in *La Vie...* The roles of violence, humour, frustration. Forms of authority: the state, the police, the father figure in the family. Conclusion.

##### B Dans quelle mesure la révolte est-elle inévitable dans les films que vous avez étudiés ?

Assessment of the reaction of the individual to circumstances and ensuing rebellion. Friendship and solidarity in the *banlieue*, the reaction to police brutality (Vinz, Hubert); Zach who tries to reject then come to terms with his real nature; the sudden disruption to Maurice's upbringing by the news he belongs to another family. Battle of acceptance or outright rejection of circumstances. Examples. Consideration of inevitability or choice of action.

#### 5 Les années 1990 (Please note that *L'Adversaire* has been replaced. Please see the website for the up-to-date list.)

##### A Pourquoi les personnages ont-ils préféré le mensonge à la vérité? Qu'en pensez-vous ?

*Rouge*: the Judge, embittered and humiliated by a woman in his youth, refuses to love again, lies to himself and Valentine about the episode; relationship between truth and deceit; his detachment and spying is a substitute for love and compassion; feels he is unlike other people, yet growing self-realisation that he would act the same as others (e.g. breaking windows). Other characters could also be mentioned.

Audiard: Complex psychology of Albert and congruence of outside events provide much material for discussion: mythomania, romantic dreamer, determination to be hero; influence of Dionnet, Monsieur Jo; Albert's audacity and inability to change; final assessment.

*L'Adversaire*: analysis of Romand's psychological makeup to account for his 18 years of lying and deceit; lying as means of exercising power over family and friends, avoiding having to confront reality (examples), he becomes his own creator; many pressures in life (money, mistress, family, society).

##### B Comment l'auteur crée-t-il de la sympathie pour les personnages qui mentent dans les ouvrages que vous avez étudiés?

*Rouge*: the judge is initially portrayed as unfeeling and isolated; he moves from haughty superiority to become a warmer character reacting to Valentine's visits and conversations; his self denunciation as a turning point; his growing kindness and concern.

Audiard: Engaging character of Albert (dreamer, romantic in childhood), ambition outstrips his skills leads to 'harmless' actions (e.g. having to copy novel to prove his literary skills); fragility of character (reaction to knowledge of family in resistance); his weakness in being impressed by and in turn impressing influential people. However, he is morally bankrupt (like Monsieur Jo) and the harmlessness of his adventures ceases when he decides to execute

French soldiers. The decision to denounce himself as redeeming feature. Discussion about the force of circumstances versus individual responsibility.

*L'Adversaire*: Romand could be seen as a mythomaniac, as narcissistic, mad, a swindler or tragic hero. Reader can empathise with his character and motives for living a lie; depressive nature and high sensitivity can be weighed against his murder of his family; the roots of tragedy in his financial troubles. Examples.

## Part II: Texts

Candidates are to attempt **one** question from Part II: Texts and will write their answers in English as these texts are to be studied primarily from a literary point of view.

Answers are to be marked out of 30 according to the criteria below:

- 25 for content [AO3: 10 marks, AO4: 15 marks]
- 5 for structure [AO3]

Examiners will look for a candidate's ability to engage with literary texts and to produce answers which show knowledge, understanding and close analysis of the text. A more sophisticated literary approach is expected than for answers to Part I. Great value is placed on detailed knowledge and understanding of the text; on the construction of an argument which engages the terms of the question and on a close and sophisticated analysis of sections of the text pertinent to the terms of the question. Candidates may have been encouraged to depend closely on prepared notes and quotation: quotation for its own sake is not useful, although it will gain credit if used appropriately to illustrate a point in the answer. Texts and notes may not be taken into the examination.

Candidates will not tend to show **all** the qualities or faults described in any one mark-band. Examiners will attempt to weigh all these up at every borderline, in order to see whether the work can be considered in the category above.

Examiners will take a positive and flexible approach and, even when there are obvious flaws in an answer, reward evidence of knowledge and understanding and especially any signs of analysis and organisation.

In the marking of these questions, specific guidelines will be given for each essay, agreed by the examination team.



<b>Part II: Texts – Content</b>
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<b>23-25</b>	<i>Excellent</i>	Excellent ability to organise material in relation to the question. Comprehensive response with an extensive number of relevant points targeting the terms of the question with precision. Displays detailed knowledge and sustained analysis.
<b>19-22</b>	<i>Very good</i>	A thoughtful and well argued response to the question. Includes a large number of relevant points, well illustrated. Displays thorough knowledge, good understanding and analysis of the text.
<b>15-18</b>	<i>Good</i>	A well argued response to the question. Includes a good number of relevant points, most of which are developed and illustrated. Some limitations of insight, but a coherent approach.
<b>11-14</b>	<i>Satisfactory</i>	A mainly relevant response to the question. Shows fair knowledge and understanding of the text. Includes a fair number of relevant points not always linked and/or developed.
<b>6-10</b>	<i>Weak</i>	An uneven OR basic response to the question. Shows some knowledge and understanding of the text. Includes some relevant points, but development and illustration are limited. Contains padding AND/OR has some obvious omissions OR is largely narrative.
<b>1-5</b>	<i>Poor</i>	Little attempt to answer the question. Only elementary knowledge and understanding of the text. Makes very few relevant points and even these are largely undeveloped and unsubstantiated. OR a response which makes hardly any attempt to address the terms of the question but which displays a basic general knowledge of the text.
<b>0</b>		No rewardable content.

<b>Part II: Texts – Structure</b>
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<b>5</b>	<i>Very Good</i>	A well structured and coherent piece of writing, with ideas and arguments clearly linked throughout. All paragraphs well constructed. Includes a comprehensive introduction and conclusion.
<b>4</b>	<i>Good</i>	A clear structure, with logical presentation of ideas. Most paragraphs well constructed. Includes an adequate introduction and conclusion.
<b>3</b>	<i>Satisfactory</i>	Some success in organising material and ideas into a structured piece of writing. A reasonable attempt to paragraph but weakness in introduction and conclusion.
<b>2</b>	<i>Weak</i>	Some attempt to organise material and ideas into a structured piece of writing. Many single-sentence paragraphs or no attempt at paragraphing. Organisation of ideas not always logical.
<b>1</b>	<i>Poor</i>	No attempt to organise material and ideas into a structured piece of writing. Incoherent. Ideas introduced in no apparent order.
<b>0</b>		No rewardable structure.

### Indicative Content

Questions are open to interpretation and, therefore, the following notes are not intended to be prescriptive but to give an indication of some of the points which could be made in response to each question. They are by no means exhaustive.

#### 6 Racine, *Andromaque*

- A Write a commentary on the following passage. Examine the dramatic interest of the encounter, and consider what light it sheds upon Hermione's true nature. Comment on any other features which you consider important.**

Reason for Andromaque's tears: not jealousy (Pyrrhus has decided to marry Hermione) but mourning for Hector and fear for the safety of Astyanax.

Andromaque's innate goodness leads her to believe that perhaps Hermione will intervene with Pyrrhus and stop him from handing Astyanax over to the Greeks (latter's motives could usefully be explained).

Andromaque will accept exile in exchange for her son's safety.

Hermione feels in control; pretence of responding to family duty/patriotism, but the reality is gloating triumph.

Hermione's taunt that Andromaque might try to work her charm on Pyrrhus again to make him save Astyanax is tragically flawed by her triumphalism, as Céphise predicts in the next scene.

Her passion blinds her to Pyrrhus's (obvious) weakness, to be displayed when Andromaque does precisely what Hermione suggests and precipitates the dénouement.

- B 'Who kills Pyrrhus? The four main characters are all responsible for his death.' What is your view?**

Racine's interest is the effect of passion, not the apportionment of blame.

Focus is on the effect of desire, jealousy and vanity: 'ce désordre extrême'; all are fated to suffer and to cause suffering.

Andromaque: admirable dedication to the memory of Hector and the survival of Astyanax force her to exploit Pyrrhus's love.

Pyrrhus: drives Hermione to revenge by his coldness, changes of mind and ultimate rejection of her.

Oreste: passion for Hermione renders him incapable of refusing to commit regicide against his instincts.

Hermione: jealousy, frustration and wounded pride drive her to use emotional blackmail on Oreste to make him kill Pyrrhus; as soon as she has done so, she regrets it; when it is done, she denies it and then commits suicide.

Hermione's taunt to Andromaque in Act III is the trigger for the dénouement, but all characters except Andromaque act impetuously as they are in the grip of uncontrollable forces.

- C 'The art of Racine is one of calculated tension.' Discuss with reference to the structure of *Andromaque*.**

All elements of tragedy there at the outset; development depends on fatal hesitation or the psychological effect of provocative words and actions.

Tensions between the characters generated by unrequited love; conflicting emotions create the constant prospect of irrational behaviour.

Indecision at each stage is caused by characters trying to satisfy their desires, keep options open in case the object of their desire should become amenable.

Tensions: will Andromaque marry Pyrrhus and betray Hector's memory in order to save her son? Will Hermione be able to marry Pyrrhus, thereby frustrating Oreste? Will Oreste take her away by force? How will Hermione express her mixture of love and hatred when she learns that Pyrrhus and Andromaque are married? Will Oreste go against his instincts and commit regicide?

Answers might usefully focus more on the indecision and conflicting emotions than on the outcomes.

## 7 Molière, *Les Femmes savantes*

### A Comment on the following extract, pointing out what it tells us about the characters involved and analysing the comic effects obtained by Molière. Add any other comments on content or style you consider of interest.

Context: Philaminte's intention to dismiss Martine: explain why. (Credit for any detail on Vaugelas).

Chrysale: Initial protest peters out in the face of Philaminte's wrath; well-meaning but ineffectual.

Philaminte: Bourgeoise in a *nouveau-riche* family aping the aristocratic *salons*. Original aim of purifying the French language and enhancing the role of women comically distorted by vanity and pretentiousness. Obsession eclipses reality and rational behaviour. Responses to Martine's linguistic errors comically out of proportion to the nature and scale of the 'crime'.

Bélise: Pretentious and arrogant, merely repeats what Philaminte says. Blind belief that she too can pass off as a genuine *précieuse*. Absurd labouring of the grammatical point which is lost on Martine anyway.

Martine: Natural working-class human being with common sense in the midst of artificial sophistication.

Comic effects: Excess beyond reason: exaggerated horror at Martine's errors. Contrast between aspiration and limitation, between nature and artifice. Predictability of responses (including the collapse of Chrysale's protest). Lack of self-awareness.

Potential for tragedy: Philaminte's tyrannical behaviour throws the household into chaos. Threat to the well-being of Martine (and Henriette). Comic tone prevails because of the absurdity of her pretensions. Forces of common sense will prevail because a comic character lacks the grasp of reality to control events to the extent of imposing madness on sanity.

### B 'Human vanity and self-deception are exploited by Molière for comic effect.' How far do you find this true of the comedy in *Les Femmes savantes*?

Molière's aims: in general, to expose excessive and anti-social eccentricity to mockery; in particular, to satirise the pretentiousness and consequent disruptive effect of those who sought to imitate the *précieuses* without an appropriate level of understanding.

Background of *préciosité*: promotion of all things cultural and scientific; rejection of submissive role of the woman.

Vanity and self-deception: Philaminte's plans for an academy; forcing servants into a similar mould; establishment of salon with poetry readings and bogus Classical scholars; belief that daughter Henriette can be made to appreciate cultural matters by marrying a 'poet'; Bélise's assumption that she can pass off as a *précieuse* by repeating what Philaminte says; Armande's arrogance with regard to Henriette.

Comic exploitation: Caricature of a true literary salon: grandiose aims contrasted with obviously poor judgement (e.g. Trissotin's poem, Bélise's assertion that she has seen men on the moon, etc.); excessive pedantry; predictability of responses; lack of self-awareness; Armande's absurd objections to marriage contrast with her jealousy; Vadius and Trissotin are self-seeking poseurs who only impress those more ignorant than themselves.

**C Imagine you are a theatre director thinking of putting on a production of *Les Femmes savantes*. Consider what are, in your opinion, the main strengths and weaknesses of the play.**

Contemporary issue of *préciosité* as an example of timeless vanity, pretentiousness and irrational behaviour.

Characters represent different attitudes towards *préciosité*, all extreme except Clitandre. Must be played as extremes. Problem: Clitandre is potentially boring.

Relationship Henriette – Armande invites audience to empathise with the former and laugh at the innate self-contradiction of the latter. Play up her self-confidence to underline the weakness of her position.

Relationship Philaminte – Chrysale: emphasis on predictability of the latter's resolve crumbling when his wife is present.

Those attending the *salon* attempt to display sophistication but every attempt is undermined by their ineptitude. Examples.

Clitandre: the *raisonneur* has the boring part, and any visual humour which can be generated by his interlocutors will help to overcome this.

The moments of drama/crisis must not become emotionally disturbing in the overall mood of a comic vision of the world.

**8 Voltaire, *Candide***

**A Write a commentary on the following passage, pointing out the significance of Candide's decision to leave and his motivation to do so. Add any other comments on content or style you consider of interest.**

Eldorado is the ideal world which shows up all the imperfections of European society (e.g. no crime, no religious persecution, no war.)

But Candide is dissatisfied because Cunégonde is elsewhere (commentaries may expand on this *leitmotif*) and because the riches they can take with them will, he imagines, make them rich and powerful back in Europe. Voltaire makes it clear that this is a naïve delusion.

The wise and benevolent king knows that they would be better off to remain (but, some might argue, perfection is perhaps ultimately sterile and boring).

The belief that the sheep laden with valuables will serve their needs will be confounded by events; the king's implied remark about the vulnerability of material wealth will prove to be prophetic.

**B To what extent does humour enhance or undermine the message of the work?**

Message is that systematic optimism is in defiance of experience; that society is corrupted by strife and intolerance; that happiness can only be found in simple creativity within a small co-operative community.

Irony used to undermine theory of Optimism by contrasting it with reality.

Ironic descriptions of effects of 'patriotism'.

Satire used to expose inconsistencies between religious principles and the ambitions, intolerance and cruelty of representatives of various faiths.

Euphemism used to highlight the effects of man's inhumanity to man.

Caricatures of Germans and Spaniards.

Difficult to support the view that humour undermines the message, as Voltaire's wit rarely misses its target.

**C Compare and contrast the roles of Pangloss and Martin. Discuss their relative influences on Candide.**

Pangloss and Martin provide extreme and inflexibly contrasting views on the nature and prevalence of the forces of good and evil.

Pangloss teaches Candide to view everything as a manifestation of a coherent plan.

Experience consistently undermines this view (innumerable examples available).

When things go well, Candide sees this as proof that Pangloss was right.

When things go badly he questions the viability of Optimism.

Candide meets Martin at a time when his faith in human nature is at a low ebb.

Martin represents the idea that the Devil is in control of the universe, and all is chaos.

Candide's attempts to show that humans are happy (e.g. Paquette and Giroflée) are confounded by events.

His intrinsic belief in the pursuit of happiness (and fulfilment of his vow to Cunégonde) enable him to withstand Martin's propaganda.

In the end, Martin comes up with the formula for making life bearable, but Pangloss, despite manifold misfortunes, is as inflexible as ever, and is ignored.

**9 Balzac, *Le Curé de Tours*** (Please note that this text is now out of print and will **not** be examined in 2010. Please check the website for the up-to-date list of texts.)

**A Write a commentary on the following passage, situating it in context and examining the significance of how the two characters mentioned are portrayed. Add any other comments on content or style you consider of interest.**

Birotteau's long-term aim was to inherit the abbé Chapeloud's lodgings and for a while he thought that all his needs were now provided for.

Forced to reflect on the reasons for finding the door bolted, no light, no fire, etc.

Had not realised the effect on Mlle Gamard of withdrawing from her soirées and failing to facilitate her entry into high society.

Imagery of Mlle Gamard as a bird of prey; reference to her as a single person (*leitmotif* of frustration/sterility converted into malevolence); comment on contrast between her outward piety and her innate malice.

Implication of her power and energy contrasted with B's weakness and vulnerability.

Immense significance in his circumscribed world of loss of small daily comforts.

Subsequent decision to confide in Troubert shows his naïvety – playing into his enemy's hands.

**B 'Troubert appals us, yet to some extent commands our admiration.' Do you agree?**

Questions: is his behaviour 'appalling' and is 'admiration' an appropriate response?

Chapeloud had always distrusted Troubert and made sure he was kept out of high society.

Warned Birotteau about him before he died.

Covetous of Birotteau's inherited lodgings.

Encourages Mlle Gamard to think that Birotteau has rejected them through snobbery.

Curries favour with her to dislodge Birotteau.

Influential position in Jesuit circles gives him great power, which he exercises to his own ends.

His authority and potential elevation to a bishopric influence the Listomère family to withdraw their support for Birotteau. Troubert gains entrance to society by being a threat to their advancement if he is crossed.

Troubert's interview with Mme de Listomère: arrogance and Machiavellian machinations.

Achieves social ambitions and inherits Mlle Gamard's estate as well as becoming a bishop.

Described as 'ce prêtre implacable', might be admired for cunning and single-mindedness as compared with the naïve, lazy and self-indulgent Birotteau, but surely most will be revolted by his hypocrisy, lack of charity and humility, and his sadistic taste for revenge.

**C Discuss the importance of the descriptions of places in the story.**

Importance in Balzac's writing of physical description of surroundings: influence on mentality of characters.

Provincial setting, small town, immediate surroundings of church.

Claustrophobic, cold, damp.

Mlle Gamard's house: characteristics of each area which generate hierarchical atmosphere.

Chapeloud's library and furnishings make it particularly desirable.

The Listomère property perfectly situated.

Biroteau's exile to Saint-Symphorien: 'un véritable sépulcre'.

**10 Maupassant, *Boule de Suif et autres contes de la guerre*****A Comment on the following extract, placing it in context, and mention any features which you consider to be significant.**

The journey has resumed after B de S agreed to satisfy the Prussian officer.

She shared her food with the others at an earlier stage but is now unprepared, whereas everyone else has had time to make provision for the onward journey.

They have exploited her and now that the crisis is resolved, she is ignored.

Nuns: selfishness beneath cloak of piety.

Cornudet: characteristic vulgarity.

Count and Countess: from the moment B de S comes to the coach they treat her as a 'contact impur'.

Mme Loiseau: characteristic vitriol.

Maupassant ironically describes the travellers as 'honnêtes': satire of bourgeois hypocrisy.

Sympathy evoked for B de S as victim of selfishness and snobbery, doing her best to maintain her self-respect.

Choice of telling detail, economy of means.

**B To what extent is Walter Schnaffs typical of the way in which Prussians are presented in these stories?**

Prussians mostly caricatured as large, bearded, helmeted, destructive and self-confident. Throughout, examples from other stories will be worthy of credit.

WS utterly different: emphasis on peace-loving nature, devoted family man, dislike of weapons and incompetence as a soldier.

Fearful of combat rather than belligerent.

Seizes the chance to remain separated from his unit.

Opportunity to become a prisoner of war seen as providing creature comforts, c.f. conventional shame or concern about loss of combat status.

Depicted as a potential victim of bloodthirsty French francs-tireurs.

Delight at being imprisoned.

**C Analyse the features of Maupassant's style which make his stories so successful.**

Essay calls for extensive range of examples based on the following possible features:

Aim was to bring out the cruelty and futility of war.

Short story format requires economical scene-setting and creation of atmosphere.

Satirisation of various types displaying timeless human characteristics.

Simplicity of human portraits can lapse into caricature.

Choice of telling details.

Build-up of suspense.

*Style indirect libre.*

**11 Mauriac, *Le Nœud de vipères***

- A Refer the following passage to its context with appropriate commentary, analysing what it reveals about Louis and Isa and the relationship between them. With which of the two characters does your sympathy lie and why? Add any other comments on content or style you consider of interest.**

Last conversation between Louis and Isa before he goes to Paris.

Louis feels sad about both Isa's position and his own.

She has just hinted that she was hurt by his adultery years ago; implication that she did care about him, which had not crossed his mind.

Considers possibility that he has never really understood her.

Thinks of handing over his notebook before leaving for Paris, but does not do so.

Last chance of a meaningful conversation is lost due to years of non-communication and mistrust. Isa dies while he is away.

Reflects on the plot which he overheard: his family want to get him under their control, hence his decision to go ahead with the trip to Paris and leave his money to Robert.

Comments might express some sympathy with both characters for their inability to overcome years of silent resentment ever since Louis learned of Isa's affair with Rodolphe.

- B « Le nœud de vipères est un livre contre la famille ». To what extent do you agree with this comment?**

Notion of family needs to be put in context: Catholic, wealthy bourgeoisie, provincial.

Fondaudège snobbery about Louis' social background.

Failure of marriage due more to Louis' sense of inadequacy as a lover ('pis-aller') reinforced by Isa's focus on their children from the moment of Hubert's birth.

Marital discord exacerbated by Isa's insistence on Catholic upbringing.

His remoteness increases their mistrust of him, which they pass on to those who join the family.

Possibility of his death sharpens their resolve to secure their inheritance.

Acquisitiveness and obsession with family reputation harden their attitudes.

Possible to conclude that Mauriac is against the materialism and hypocrisy of this small social world rather than against the family in general. Such families do not understand the meaning of love, because they are spiritually barren.

- C To what qualities would you point to indicate that *Le nœud de vipères* is a successful novel?**

Essays based on the author's aim, as stated in the foreword, and the extent to which he achieves it, will be favourably regarded, but subjective answers must be treated objectively.

Qualities which might be cited include the structure, evocation of atmosphere of the Landes, weather and animal imagery, psychological portrait of Louis, tragic failure of his relationship with Isa, role of religion.

Essays might equally well offer a judgement on the probability (or otherwise) of Louis' spiritual enlightenment. Credit to be given for showing that this is fore-shadowed at various stages in the novel.

## 12 Bazin: *Vipère au poing*

- A Write a commentary on the following passage, explaining how intensity of emotion is conveyed and the importance of the extract in the development of the relationship between mother and son. Mention any other features which you feel to be important.**

Brasse-Bouillon is engaged in a competition, called *pistolétade*, to out-stare his mother as a gesture of defiance.

Revolt against the severity of her discipline and her gratuitous cruelty.

In particular, effect of a fifteen-minute beating she inflicted on B-B for no reason other than to expiate her rage at being upbraided by her husband in front of the children (issue of hunting).

His hatred has become violent, and it turns homicidal as the war between them develops.

Sense of victory as she turns to scold his brother is soured by her vindictive treatment of the latter and the awareness that she will soon seek revenge for this effrontery.

*Leitmotif* of Folcoche as a snake which he tries to strangle but is indestructible, c.f. the episode with which the novel opens.

Virulence of his hatred evoked by repetition, exclamation, imagery of spitting, all made more intense by the fact that his emotions are pent up and he is silent at the table.

- B « Toute foi me semble une duperie, toute autorité un fléau, toute tendresse un calcul. » To what extent do you agree with the narrator's comment?**

Quotation from the end of the novel: effect of his upbringing has been to make him hostile to religion and authority and sceptical of any demonstration of affection.

One can agree with the comment in relation to B-B's state of mind, rather than as a generalisation.

His experience of the Catholic church has been wholly negative: various clerics employed as tutors have been vindictive and ostentatiously lacking in Christian virtues; Mme Rezeau's brand of Catholicism has meant meaningless ritual, cruel deprivation and endless punishment. Life has offered him no perception of Catholicism which enables him to think of it as anything other than an exercise in hypocrisy and arbitrary retribution.

This has also been one form of authority; parent and tutors have used their power to deprive him of freedom and self-expression, pervert his adolescence and create hatred and resentment.

As a result of this he is emotionally stunted, convinced that life must be lived in isolation, all advances must be repelled by hatred and mistrust.

In the closing paragraphs he vows to put his upbringing behind him but reaffirms the lasting effect of it, as he will frighten people away by brandishing, metaphorically, his trophy of the strangled snake.

- C What is the importance of Brasse Bouillon in the development of the novel?**

Brasse-Bouillon is the narrator, and the leader of the rebellion against Folcoche.

Always ready to challenge unfairness, and to take the blame and the punishment.

Strong character: *gourmand de tout et, en premier lieu, de vivre.*

Sequence of acts of defiance and plots against the régime of restrictions.

Leading role in the poisoning of Folcoche.

Accuses father of failing to exercise proper authority over Folcoche.

Dedicated to revenge, *ton vivant châtement.*

Importance of the character might be seen as dependent on his combative relationship with Folcoche, as the battle with her becomes his *raison d'être*. He realises that he becomes dependent on her.



### 13 Tournier : *Vendredi ou les limbes du Pacifique*

- A Write a commentary on the following passage, paying particular attention to the role of nature and symbolism. Add any other comments on content or style you consider of interest.**

Context: The passage occurs when the relationship between Robinson and Vendredi is becoming inverted. Robinson is no longer the dominant 'master' figure, and he increasingly relies on Vendredi, and is surprised by the native's knowledge and skills, in particular the construction of the kite Andoar which precedes and follows this extract. Other changes are taking place within Robinson: rejection of civilisation and Christianity; his new search for 'self'.

This is his first ascension of a tree. No planning, but a child-like mimicking of Vendredi's (previously scorned) activities. He is motivated by the desire to see the sunrise, a symbol of his developing paganist tendencies. His helplessness as a child (vertigo) paralleled in tree. Symbolism of tower (man-made structure, darkness, religion) contrasts with that of the tree (natural structure, sunlight, pantheism, sensuality). Memory drifts into aposiopesis as his grip on the 'civilised world' loosens, but here his closeness to and acceptance of Nature grow.

His reliance on the trunk for support is both literal and metaphorical. As his imagination and senses dominate his fear, so his identification with the world of the civilised man dissolves. His imagination transforms the tree into a ship, (unmoving, like *l'Evasion*). Sun as source of warmth and life. The anthropomorphism of the tree's lungs and the representation of his own lungs with elements of Nature (*buisson de chair, corail, éponges*) underline the state of his spiritual searching and psychological embracing of the physical environment. Conjoining symbols of air, fire (sun), water and earth.

The style of the second paragraph: Nature depicted as life-giving and sensual/maternal (*vivante, chaude caresse, fécondait* etc.) which disarms anguish. The metaphors of the tree (*navire, poumon*) transform his prop into a symbol of psychological support and dependence. The interweaving symbolism of nature and man are brought together with the breath of life (*souffle tiède*).

His child-like dependency and weakness in a tower in York is mirrored and developed; on the island he senses he is vital and strengthening.

- B Why is it not surprising that Robinson refuses to board the Whitebird and return home?**

Focus on the development of the character of Robinson, and how he has evolved during his 28 years on Speranza. It might seem natural that Robinson would wish to return to Western civilisation, and especially to his wife and family. However, isolation from society leads to radical changes within him, especially after failure of many plans (e.g. construction of *l'Evasion*, administration of island).

Points to consider might include:

The values of (Western) civilisation: His distancing from these values is underlined by his reaction to the Whitebird's arrival; he has a detached and unsympathetic view of the sailors (*brutes déchâinées*), he has lost the idea of property (e.g. gold coins); and he is indifferent to the idea of conquest and adventure (unlike Hunter). The interaction with the crew brings into relief how much Robinson has changed.

His relationship to others: He has been unable to communicate with the outside world; in his isolation he has come to reject his education and upbringing, particularly in no longer behaving in a way expected by social norms (e.g. sexuality).

His close bond with nature (symbolism).

The role of Time: the island is timeless (e.g. Robinson abandons his calendar) and he refuses to reintegrate into 'normal' time; Vendredi has a rejuvenating effect on him, and the sight of sailors alerts him that he would have to adopt a role as a man of experience, or old man, if he were to return. Time on the island, for Robinson, is now eternity.

The novel's dénouement, and Robinson's break with the past: He abandons Puritanism to adopt his own pantheistic views (e.g. importance of the sun). He rejects moral rigour; he rejects work, previously considered an absolute value; he breaks with the cultural mindset of master and slave, as shown by his relation to Vendredi.

His decision to stay on the island confirms his 'rebirth'. He wishes the island to remain unknown so that he can stay in limbo (*les limbes*); thus the island becomes Utopia.

**C What is the significance of the log-book in the novel? What is gained by its inclusion, in your opinion?**

The log-book records Robinson's thoughts and is a reflection of his mental state. It is a link with and a continuation of the idea of a ship's log-book, and is thus a connection with Western civilisation and his past. It confronts him with his own identity, just as the discovery of his own footprint did. In the log-book he orders his thoughts, which are a mixture of meditations and speculations. The log-book contrasts with the narrative (first person v third person), provides a structural counterpoint, and allows the reader insights and comparisons into Robinson's psychological development.

In examples from chapters 3 – 8 one might discuss some themes which occur: e.g. food (bread) and Christianity; myth and crucifixion (reflections on *vendredi*); sexuality, innocence and guilt; solitude, life and death; identity (*une chose qui est moi*); administration and anarchy on the island; the nature of existence; discussion of *les limbes*, and the significance of 'limbo'.

Chapter 10 is the last series of log-book entries, and is the only chapter to consist entirely of the log-book. Importantly, Robinson is only able to write his entries because he has been given materials by Vendredi (blue ink and albatross feathers). Robinson no longer refers to the Bible but develops a pagan mythology (centred on the sun). Vendredi becomes Robinson's equal, to some extent his twin (*rends-moi semblable à Vendredi*), thus it marks the end of the master-servant mindset.

The log-book provides a second (or double) point of view, allowing the reader to look at Robinson from the outside (narrator) and the inside (Robinson's meditations).

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