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French  
Enhanced Examination Report

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# 1999 HIGHER SCHOOL CERTIFICATE FRENCH ENHANCED EXAMINATION REPORT

## 2 Unit Z

### Listening and Speaking Examinations

#### Listening Skills (35 marks)

##### General Comments

This examination had a marking scheme of 60 points that was then converted to a mark out of 35.

- Candidates in this examination were required to provide all relevant details in order to achieve maximum marks.
- Candidates need to ensure that their answers make sense (ie. read over answers at end of examination).
- Candidates need to be aware of little but important words such as *au moins/sauf/tout/ne...que/il y a*.
- Many candidates demonstrated sufficient knowledge of topics such as numbers, time and school subjects.
- Candidates should make full use of the Candidate's Column in which to make notes before transferring part of all relevant information to the lines on the page.

##### Marking Criteria

###### Item 1 ✓✓

The man wants a room with 2 beds for 4 nights.

He is given room number 513 on the 5<sup>th</sup> floor.

###### Comment

Answered well by most but '513' was a problem for many candidates.

###### Item 2 ✓✓✓

Part (a) Techno (music party/ festival/ celebration/ dance)

Part (b) (Old) factory  
near/ across from/ opposite/ after the station

###### Comment

Most candidates gave the location near the station, however, *l'usine* proved a challenge.

**Item 3** ✓✓✓✓✓

Item lost: Backpack

Description: blue leather kangaroo on pocket

Contents: camera, I.D. card, money (Any TWO answers)

**Comment**

*Sac à dos* was not known by many candidates nor was the detail about the kangaroo. The 'leather material' and 'camera' also proved a challenge.

**Item 4** ✓✓✓

Part (a) Plays soccer/ football

Part (b) Outside/ open air  
(Needs) exercise/ keep fit

**Comment**

Most answered (a) well, however, *en plein air* and *j'ai besoin d'* proved challenging.

**Item 5** ✓✓✓

Part (a) 9pm/ 21h/ 21:00 or Friday

Part (b) CDs and drink/ drinks (any specific beverage is OK)

**Comment**

'Time' was well-answered, however, *vendredi* was often omitted. *Quelque chose à boire* proved difficult for a number of candidates.

**Item 6** ✓✓✓

Part (a) They got into car (very, too) quickly

Part (b) 25 11 GM 68

Part (c) (Same as/ like/ is) her husband's birthday

**Comment**

Many candidates connected *très rapidement* with the speed of the car instead of how quickly the men got 'into' the car. The letter *J* and *G* were confusing for the candidates, as were the correct meanings of *anniversaire* and *mari*.

**Item 7** ✓

Jean-Jacques Goldman admires Céline Dion's talent

**Comment**

A challenging but well-answered multiple choice question.

**Item 8** ✓✓✓

Part (a) Get the key  
from baker

Part (b) Baker keeps/ has key during the week  
OR

The church is closed during the week

**Comment**

Problems encountered with *boulangier, pendant la semaine* and the idea of ‘collecting the key’.

**Item 9** ✓✓✓✓✓

Part (a) sunscreen

Part (b) She’s (going to) Australia  
Sun is very strong there  
It’s summer in Australia

Part (c) Excellent protection even if swimming/ wet  
New/ efficient/ effective/ works good/ maximum protection

**Comment**

General weather expressions were well-answered, however, more specific information in regards to strong sun and water-resistant proved a challenge. *Je pars en Australie* was misunderstood by many who rendered it as ‘I’m Australian’ or ‘I’m in Australia’.

**Item 10** ✓✓✓

Part (a) Examination ‘**timetable**’ OR has more than 1 examination ‘**per day**’

Part (b) Germany, History and Art/Drawing examinations  
On the same day (must have at least TWO listed subjects to get first)

**Comment**

*Par jour* misinterpreted as ‘**at the same time**’. *Horaire* and school subjects not handled well. *Au moins* left out completely by most candidates.

**Item 11** ✓✓✓

Part (a) Bordeaux (or similar spelling)

Part (b) 3 weeks ago

Part (c) Chemistry teacher/ professor

**Comment**

Spelling of *Bordeaux* varied. Also, the time phrase *il y a trois semaines* proved confusing for some. *Chimie*, another school subject, was also poorly answered.

**Item 12** ✓✓✓

Part (a) Buying/ having/ getting dog

Part (b) Neighbours not happy  
Problems with feeding  
Problems with taking it out  
She has no time  
She works  
(Any TWO reasons)

**Comment**

One of the most challenging questions. *Vitrine* led some candidates to conclude that ‘**window-shopping**’ was the answer in Part (a). *Nourrir*, *le sortir* and *les voisins* proved a challenge. This item required global understanding to fully answer the question.

**Item 13** ✓✓✓

- Part (a) E-mail  
Send an e-mail message
- Part (b) At café  
Open every afternoon  
OR  
Closed/ except Mondays

**Comment**

‘**Message**’ was provided as answer by many. Most were unfamiliar with concept of *envoyer un message électronique*. Many disregarded the action of ‘**sending**’ a message and wrote simply ‘using the Internet’.

**Item 14** ✓✓✓✓

- Part (a) Boots
- Part (b) Size
- Part (c) Cheap or he likes the style or they are his size

**Comment**

*Bottes* proved to be unfamiliar to many candidates. Question (b) was well answered by most. *Bon marché* and *style* were confusing for some candidates.

**Item 15** ✓

Correct answer = (a) *veut changer des francs suisses*

**Comment**

A challenging multiple-choice question.

**Item 16** ✓✓✓

- Washing up
- Geography or homework or lesson
- Watching news

**Comment**

Many candidates had good global understanding of this question, but *faire la vaisselle*, and *les informations* proved difficult. Insufficient level of relevant detail was often encountered.

**Item 17** ✓✓✓

- Part (a) Coach/ bus
- Part (b) Runs/ leaves/ departs at weird/ odd/ bizarre/ strange times  
Uncomfortable

### Comment

Various modes of transport given as answers because candidates heard several during the dialogue. Candidates need to listen to the complete conversation and not just jump into any understood word as the answer. In Part (b): 'comfortable' was popular, however the 'weird departure times' proved a challenge.

### Item 18 ✓✓✓

1 dozen eggs, 1 packet of flour, 300 g butter, ½ kg sugar

### Comment

Numbers and ingredients proved challenging. *de* after quantities confused many. *Farine* and *sucre* confused several candidates. Candidates need to check whether their answers make sense eg 3 grams of flour.

### Item 19 ✓✓✓✓

Part (a) Language(s)

Part (b) Interpreter, tour guide or tourism translator

Part (c) There's always work

### Comment

*Langues étrangères* was well-answered. Problems caused by *guide*, *interprète*, *possibilité*, *travail* and *toujours*.

### Item 20 ✓✓

Part (a) 'Bottle' of Australian wine

Part (b) (Gift) for friend's parents

### Comment

Most candidates answered Part (a) well. The possessive case *les parents de mon ami* proved difficult for many candidates.

### General Comments

- Ensure that all tape recordings are audible.
- Candidates are being marked for fluency in each question. If a candidate stumbles over a line, he/she only needs to repeat the line.
- Once the candidate has begun, teachers should refrain from talking to candidates except in extreme circumstances. Remember that the test is **not** a dialogue or conversation and candidates don't get extra marks for unnecessary phrases.
- Candidates should be able to pronounce common names of people and places in France.
- They should have a good knowledge of and be able to use the present and perfect tenses as well as the *future proche*.
- It is important that teachers practise different ways of saying the same thing so that candidates have alternatives to use.
- It is helpful to indicate to markers on the cassette when a candidate has completed the speaking test by saying 'end of test'.



## Marking Criteria

<b>5 POINTS</b>	As good as can be expected from a 2UZ candidate (authentic rendering of English cues with minor imperfections). A high degree of accuracy in vocabulary, structures and pronunciation. Excellent fluency. Confidence. A few minor errors acceptable if they do not impede meaning.
<b>4 POINTS</b>	Good communication with some unevenness in pronunciation, fluency and accuracy of structures and vocabulary. A good level of authenticity with some flaws.
<b>3 POINTS</b>	Average communication with some hesitancy and inaccuracy. Communicating more than half of the ideas presented. Pauses and omissions at times.
<b>2 POINTS</b>	Some communication but with poor flow and numerous inaccuracies. Obvious gaps in knowledge.
<b>1 POINTS</b>	Minimal communication. Very few complete sentences. A lot of ‘franglais’ and English. Pronunciation and intonation inappropriate, impeding meaning. Substantial lack of knowledge.
<b>0 POINTS</b>	Non-attempt (perhaps some disconnected words) or an attempt which is entirely ‘franglais’ or English and contains nothing or almost nothing correct.

Difficulties encountered by candidates included:

### Question 1

- Candidates used *devant* and *après* instead of *avant*.
- Some candidates used *chaise* instead of *place*.
- The verb *part* was often confused with *départ*.
- Candidates used *vitre* instead of *fenêtre*.
- Many candidates did not say *de quel quai*.

### Question 2

- Candidates must say more than *c'est loin* to give the idea of length of time.
- ‘Thank you for your help’ requires more than *merci, monsieur*.

### Question 3

- Many candidates did not translate ‘medicine’ correctly.
- Some said *à demain* instead of *demain*.
- The French word for ‘examination’ was not known by many candidates.
- Some candidates said *j'ai mal* instead of *je suis très malade*.

#### Question 4

- Mispronunciation of *Michel* and *famille* was common.
- Candidates did not use the possessive adjective *son/sa*.
- Candidates said:
  - *il m'appelle*
  - *bon* instead of *bien*
  - *parler* instead of *parle*.

#### Question 5

- Candidates said *vendredi nuit* instead of *vendredi soir*.
- Very few candidates used *je suis resté*.
- Few candidates translated 'early' or 'on Saturdays' correctly.
- Candidates confused the meaning of *à* and *de* with time.
- Few candidates translated 'what did you do...?'

#### Typical Answers

##### Question 2

###### *Excellent response*

- *Il y a une pharmacie près d'ici?*
- *Il faut combien de temps pour y aller?*
- *A quelle heure est-ce que la pharmacie ferme?*
- *Merci de m'avoir aidé.*

###### *Comment*

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

###### *Average response*

- *La pharmacie est près d'ici?*
- *C'est loin?*
- *Quelle heure la pharmacie fermé?*
- *Merci, monsieur.*

###### *Comment*

Some incorrect words, tenses and pronunciation; some concepts omitted; some hesitancy. The following good alternatives were used by candidates:

### Question 1

Line 2 *Il y a un train le matin? avant 12 heures?*

Line 4 *De quelle voie ...?*

### Question 2

Line 1 *Est-ce que la pharmacie est loin d'ici?*

*Il y a une pharmacie par ici?*

Line 2 *C'est combien de temps pour voyager là?*

Line 3 *Quelles sont les heures d'ouverture/de fermeture ?*

Line 4 *Merci de vos conseils.*

### Question 3

Line 1 *Je ne suis pas très bien / j'ai la fièvre.*

Line 2 *J'ai besoin de comprimés / sirop / pilules / antibiotiques / une ordonnance.*

### Question 4

Line 1 *Il habite Toulouse/il est de Toulouse/il vient de Toulouse/C'est Michel.*

Line 3 *Il est à la maison avec moi et ma famille pendant 9 mois.*

Line 4 *Il parle anglais couramment.*

### Question 5

Line 1 *J'ai été chez moi.*

*J'étais à la maison.*

Line 2 *Je ne dors pas tard le samedi.*

*Je ne reste pas au lit le samedi matin.*

*Je me lève avec le soleil.*

Line 3 *Je travaille au hypermarché/dans un magasin.*

Line 4 *Samedi et dimanche.*

## Written Examination

### Section I — Reading Skills (35 marks)

#### Question 1 (9 marks)

#### General Comments

Good answers indicated a knowledge of the 'euro' concept but also reflected both a precise and good overall comprehension. Marks awarded ranged from 0 to 12 points.

The following vocabulary was often not known or misinterpreted by candidates:

*en attendant, gratuit, plus besoin de, pièces et billets, si (= if), les frais de change.*

The juxtaposition of *échanges* and *change* (trading/money exchange) rendered answers to Part (c) difficult.

The majority of candidates handled the extraction of information from two separate paragraphs in their answer to Part (b) well. Many candidates' answers were incomplete as they missed the reference to 'in euros' in the question.

Some points were missed due to a lack of precision, eg *International* omitted and 'card' written for bankcard. Only a minority of candidates expressed the specificity of *banque de France*.

### Marking Scheme (indicative only)

Part (a)	cash payments will be	
	in Francs, Marks, Lire ....	1 Point only
	in the countries' own currency OR	
	in coins and notes of the countries'	2 Points
Part (b)	by international bankcard	2 Points
	by cheque	1 Point
	if accepted (by seller)	1 Point
Part (c)	(will) facilitate exchanges	
	avoid exchange costs	
	be easier to compare prices	
	no calculations needed as prices in Euros	
	(Any one of the above answers)	3 Points
Part (d)	(will) be handled by banks	1 Point
	and exchange offices	1 Point
	It will be free at the <i>banque de</i> /Bank of France	1 Point

### Comment

Please note that 'common sense' answers referring to travelling and making the 'system easier' were not rewarded unless they referred to specific information given in the passage.

### Typical Answers

#### Question 1

#### *Excellent responses (errors included)*

Part (a) Cash payments will be made in coins and notes of the country, ie. in francs, marks, lira, etc.

OR

Cash payments will be in the countries own currency

Part (b) You can make payments with your international bank bankcard using euros if the shop owner accepts it. If you have a cheque book in euros you can make the payment by cheque if the shop owner accepts it.

OR

Purchases can be made in euros before 2002 by bankcard and by cheque if the seller accepts them.

Part (c) The euro will make exchanging money easier and avoids the expenses of changing from currency to currency within Europe. It will make it easier to compare prices as there will be no need to make calculations as all prices will be expressed in euros.

Part (d) During the transition period the exchange of coins and notes of the European union countries will always be taken care of by the banks and the exchange offices. It will be free at the bank of France.

### **Comment**

Even the best answers omitted some detail, mainly in Parts (b) and (c).

### **Question 2 (11 marks)**

#### **General Comments**

This question did not pose any major problems to candidates in terms of language or length. Marks awarded ranged from 0 to 17 points. Good candidates gave very accurate and complete answers to the more demanding questions, Parts (b), (c) and (d). Most candidates related well to this topic.

#### **Marking Scheme**

Part (a) be on time

... well dressed, etc.

use appropriate language

✓ ✓ ✓

Part (b) place advertisement(s) / notices

- in shops / shopping centre and school(s)  
- nearby / of the suburb / local

approach / contact, enrol / register  
join / go to, become part of, inquire at / apply  
write to / ask / subscribe

specialised baby sitting / agency

✓ ✓ ✓ ✓

Part (c) payment arrangements made clear from start

- each time for irregular / occasional work  
- for regular work every week / weekly / monthly / at end of month  
(if only weekly and monthly = ✓)

- Pay rate: 30 to 40 F per hour  
(Any FOUR of FIVE)

✓ ✓ ✓ ✓

Part (d) Public transport

	Till 12 am / after 12 am	
	(ask) to be taken back	
	(ask) for taxi fare	✓✓✓✓
Part (e)	patience	
	sense of initiative / responsibility	✓✓

### Typical Answers

#### **Good response**

Part (a) They should be on time and take care of their appearance and their language. 3 Points

#### **Comment**

*Soyez à l'heure* was not always understood and some candidates mechanically translated the beginning of the paragraph only.

#### **Excellent response**

Part (b) Put advertisements in shops or in the schools of the area, or join an agency which specialises in baby sitting work. 4 Points

#### **Comment**

'Announcement' was not rewarded and many candidates did not express the idea of 'neighbourhood'. *Magasins* was often translated as magazines.

#### **Good response**

Part (c) It is advised that if the client employs you irregularly to ask for your pay each time you babysit. If you sit regularly ask to be paid each week or at the end of each month. They advise fees from 30 Francs to 40 Francs per hour. 4 Points

#### **Comment**

Less able candidates gained one point for 'weekly and monthly' alone. Most candidates handled this question well.

#### **Good response**

Part (d) Yes, babysitters should be reimbursed for travel costs until midnight. Later than midnight you must ask to be accompanied or for the taxi fare. 3 Points out of 4

#### **Comment**

Only a few candidates translated *transport en commun*. *Jusqu'à minuit* was not always understood.

#### **Good response**

Part (e) Successful baby sitters are patient and have a sense of initiative and responsibility. 2 Points

#### **Comment**

Many candidates only described the work done by baby sitters: fetch, bathe and feed children. Better candidates were guided by *c'est un boulot qui demande*.

### Question 3

#### General Comments

Overall, candidates answered this passage better than the previous ones. Those who knew the names of parts of the body and of ailments gained higher marks. Marks ranged from 0 to 20. Only the best candidates knew *poussière* and *sèche*.

#### Marking Scheme (indicative only)

Part (a)	Subsection (i) Limited space	1 Point
	Subsection (ii) Increases/favours contact with germs/microbes and parasites	1 Point
Part (b)	Subsection (i) Do not put documents on equipment	
	OR	
	do not obstruct airflow	1 Point
	Subsection (ii) Beware of temperature differences	
	OR	
	because more than 5° difference between the office and outside	1 Point
	increases the risk of catching a cold	1 Point
	increases the risk of getting a sore throat	1 Point
Part (c)	Do not choose randomly/any plants	
	OR	
	Choose plants with the best filtering capacity	1 Point
Part (d)	Subsection (i) Causes static electricity	1 Point
	dries the atmosphere	1 Point
	makes dust cling onto surfaces	1 Point
	Subsection (ii) Risk of headaches	1 Point
	and of respiratory infections	1 Point
Part (e)	Subsection (i) In a special	1 Point
	well ventilated room	1 Point
	Subsection (ii) They use acids	1 Point
	which produce gases	1 Point
	that irritate the eyes	1 Point
	and the skin	1 Point

## Typical Answers

### Good responses

- Part (b) Subsection (i) Don't place documents on air purification appliances as this prevents good circulation of air.
- Subsection (ii) During summer the temperature difference between inside and outside the office should be no more than 5°. Otherwise one risks catching a cold or a sore throat.
- Part (c) Plants are good but you should ask the advice of a plant nursery. They can choose plants which have the best filtering capacity.
- Part (d) Subsection (i) Synthetic carpet and the accumulation of electric appliances result in the development of static electricity. The air is dry (reference to dust was required for full marks).
- Subsection (ii) Low humidity increases the danger of headaches and respiratory infections.

### Comment

Candidates' performances covered the whole range of abilities from 0 to full marks in every question, hence the passages discriminated well between the candidates. Candidates were well prepared for the examination.

## Section II — Writing Skills (10 marks)

### Question 4 – Letter

#### General Comments

As in past years, most candidates selected this question. In this task candidates needed to express themselves in the present, future and/or past tense, depending on the excuses they gave for their inability to attend. A few candidates did this very well indeed (see Sample A) and showed a very strong command of the vocabulary and the structures needed to respond fully to this question. Some less successful candidates misunderstood what they were expected to write or wrote in the wrong tense. Surprisingly few candidates used *ton invitation* correctly. Sample B is an example of an answer which received an average mark for the Letter question.

#### Specific Comments

- The section of the letter in which ideas are expanded should still relate to the topic. Provided that the word length of the question was met by the amount of 'relevant' material in the answer, additional irrelevant material was not penalised or allowed to detract from the overall impression.
- There was still a degree of inconsistency in the *tu/vous* forms of address in many letters.
- Those countless candidates whose excuses consisted of grandmothers with broken legs, needed to be able to write accurately on such matters. Many did this quite well and were rewarded accordingly.
- A few candidates used the infinitive form of the verb exclusively, eg *je aller*.



- Candidates who combined accuracy in the use of verb forms and tenses with a degree of flair and originality despite making occasional errors gained excellent marks in this question.
- Language topics such as greetings, days of the week, conjunctions and elision needed more preparation, although they were handled better this year than in the recent past.

## Question 5 – Dialogue

### General Comments

Many candidates were able to present creative and realistic dialogues based on the prescribed topic and demonstrated a good knowledge of the past tense and of the vocabulary and colloquial structures associated with this style of writing. There was a good variety of activities that had taken place since the *dernière rencontre* and they were often well described or qualified. A few

candidates, however, wrote only about café, food or drink or invitations to go to a café, avoiding commitment to the central topic.

Some misunderstanding of the time frame was evident, with candidates writing about what they were going to do, rather than what they had done in recent times.

Sample C is an example of an Above Average answer to this question, exhibiting some conversational flair and, despite numerous errors, containing enough on the topic to justify a ranking slightly above most other efforts.

### Specific Comments

- Many candidates had problems with some of the verb forms that the dialogue topic led them to use.
- Confusion of *tu/vous* forms.
- Several candidates who want to use *une boisson* did not have this vocabulary. Hence, *un boire* and *le bois du jour* became handy but unacceptable substitutes.

## Question 6 – Postcards and Note

### General Comments

Relatively few candidates attempted this question. Those who did, generally met with average success, but there were very few outstanding efforts. The need to use a range of tenses to deal with the two parts of this question defeated several candidates. Nevertheless, most gave the information required and went further, describing the band, the concert and what they did afterwards. Those who attempted this question showed more flair than those who have done so in the past.

### Specific Comments

A good knowledge of verb forms in different tenses was needed to achieve excellence in this question (the *Il y aura* at the start of the question was misunderstood by a number of candidates).

### Advice to Candidates

As in previous years, it remains important to:

- attempt the style of writing for which you have been trained and which you have practised
- ensure that all parts of the topic have been addressed and that the style of writing required by the question has been observed
- use flair and imagination whenever possible, but operate within the constraints of the topic
- observe the general principle: ‘If you do not know it, do **not** use it!’
- refrain from writing English words in the text of your answer and from inventing ‘French’ words to fill the gaps
- devote considerable time and effort to learning how to express yourself in the present, the past and the future tenses
- avoid lengthy, irrelevant episodes or anecdotes in your responses. Whereas it is acceptable to introduce some supporting material in order to create an air of authenticity, it should not replace the situation outlined in the question.

Areas of difficulty:

- conjunction of verbs in various tenses
- verb agreements and adjective agreements
- dates
- greetings
- elision (*je/le/la*) before vowels
- the verb *faire* was poorly conjugated, especially the past participle
- the use of the *je suis partir* type of construction for ‘I am leaving’ was very common
- confusion of *invitation/inviter* in Question 4
- incorrect use of possessive adjective forms
- incorrect accent use of common words, such as *père, mère, frère*.

### Marking Criteria

The 2UZ writing task was marked out of 10 whole marks with the following factors used as a guide to markers when ranking candidates’ performance:

**1999 HSC 2 UNIT Z FRENCH — WRITING SKILLS DESCRIPTORS**

<b>10 MARKS</b>	<ul style="list-style-type: none"> <li>– excellent communication of meaning, with a well structured and logically developed response</li> <li>– good expansion of ideas; few errors in grammar and structure</li> <li>– a wide vocabulary</li> </ul>
<b>9 MARKS</b>	<ul style="list-style-type: none"> <li>– not as good as ‘10’ in the features listed above</li> </ul>
<b>8 MARKS</b>	<ul style="list-style-type: none"> <li>– good communication, structure and development. Some errors, not detracting greatly from fluency</li> </ul>
<b>7 MARKS</b>	<ul style="list-style-type: none"> <li>– satisfactory ability to communicate, despite a number of errors. Some fluency of expression</li> </ul>
<b>6 MARKS</b>	<ul style="list-style-type: none"> <li>– communication exists, despite quite a number of errors</li> <li>– mediocre fluency of expression</li> <li>– an ‘average to above average’ script</li> </ul>
<b>5 MARKS</b>	<ul style="list-style-type: none"> <li>– communication exists, but is hindered by defective use of language</li> <li>– some structure</li> </ul>
<b>4 MARKS</b>	<ul style="list-style-type: none"> <li>– communication attempted, but extremely limited meaning conveyed</li> </ul>
<b>3 MARKS</b>	<ul style="list-style-type: none"> <li>– only a few relevant words and/or very faulty expression</li> </ul>
<b>1–2 MARKS</b>	<ul style="list-style-type: none"> <li>– odd words recognisable, but no structure or cohesion. Perhaps only a few disconnected words</li> </ul>
<b>0 MARKS</b>	<ul style="list-style-type: none"> <li>– non-attempt or no words of relevance to the topic</li> </ul>

NOTE: Answers which are substantially short of the word requirement and answers which show a misinterpretation of the topic (for example, which are written in the wrong tense or form) will still be judged according to the above criteria, but will lose marks for not fulfilling the requirements of the question.

## Typical Answers

### Question 4      Sample A

#### *Very good response*

Poiteirs, jeudi le 2 juin

*Chère Isabelle,*

*Comment ça va? Ça ne va pas du tout. Merci pour ta lettre que j'ai reçue avant hier. Malheureusement, je ne peux pas venir à ta soirée lundi.*

*Je t'expliquerai: samedi dernier ma famille et moi, nous avons fait un pique-nique dans un parc national. Après le déjeuner j'ai décidé que j'ai envie d'aller nager. Je me suis promenée à la rivière. L'eau était magnifique et très froid. J'ai sauté dans la rivière en pensant que l'eau était assez profond mais il n'était pas assez profond. Quelle catastrophe! Je me suis cassée la jambe. Aussi j'ai attrapé un rhume et j'ai mal à la tête.*

*Alors, je ne peux pas venir à ta soirée parce que je dois rester au lit pour une semaine. Mais ne t'inquiète pas, je me débrouillerai. Peut-être nous pouvons aller au cinéma ensemble un de ces jours?*

*Amitiés,*

*Christine.*

### Question 4      Sample B

#### *Good response*

Lundi le 7 December 1999

*Chere Paulette,*

*Salut! Comment vas tu? Je vais bien. J'ai votre invitation pour le soirée dans ma mains. Tu es très gentille crois pour moi – Trop gentille.*

*J'espere c'est bonne, mais je ne veux pas attend. J'ai déjà un rendez vous avec ma famille pour cette jour.*

*Je rester avec ma soeur Bernadette pour le semaine, de Paris. Nous allons voir le Champs elysees et prend long promenades dans le parc. Aussi, je peux cherche un cadeau pour mon copaine, Luis. C'est lui anniversaire. Tu a vingt-ans. Je voudrais nager à la plage. Je n'ai pas depuis derniere d'été. Le temps à Paris est bonne!*

*Bernadette crois quoi et où acheter le cadeau pour Luis. Il y a un grand magasin de Paris.*

*Je suis désolée. Bonne chance avec vos soirée.*

*Vous écrivez dire moi comment est était?*

*Grosse bisous,*

*Michelle*

## Question 5                      Sample C

### *Above average response*

*Moi:                      Raquel, c'est toi? Mon dieu! Que surprise!*

*Raquel:                Sara? C'est impossible! Que-est-ce que tu fais ici?*

*Moi:                      Je suis en train de fair ma promenade de tout le jours.  
Et toi, que-est-ce que tu fais ici?*

*Raquel:                Moi, je suis en train d'aller a la maison. Nous n'avons pas vue depuis un mois.  
Comment ça va?*

*Moi:                      Je suit très bien, et toi, comment ça va?*

*Raquel:                Je suis aussi très bien. Que-est-ce que tu fais maintent?*

*Moi:                      Rien d'importance. Pourquoi?*

*Raquel:                Voulez-toi boire un café avec moi? J'invite.*

*Moi:                      Mais oui, bien sûr. Est-ce que tu ne c'est pas femme de foyer?*

*Raquel:                Non, j'ai trouvé du travail comme secrétaire. Et toi, que-est-ce que tu fait alors dans  
la vie?*

*Moi:                      Le meme, je suis médcin. Ahh non, ma mobile, c'est l'hopital ... Je suis désolée  
Raquel mais je devu partir. Tu sais, responsabilités du travail.*

*Raquel:                Je comprend, je te téléphonerai. À bientôt.*

## 2 Unit (General)

### Listening and Speaking Examinations

#### Listening Skills            (30 marks)

Candidates handled this quite demanding examination well. There were several items that were common to both the 2U and 2UG listening skills examinations and these questions in particular required a depth of vocabulary and a sophisticated understanding of French. Candidates who scored highly in this examination demonstrated a depth of knowledge across a range of topics and detailed and precise answers. However, candidates who just gave only the general gist of what happened in their answers generally did not score well.

To score well in this examination candidates should:

- Make full use of the Candidate's Notes column.
- Give detailed and complete answers.
- Ensure that their answers are coherent.
- Adhere to the text and not embellish.
- Avoid repeating the question in the answer.

- Not respond to any answers or parts of answers in French.
- Transcribe numbers and letters correctly.
- Avoid contradictory answers.

**Item 1** ✓✓

A dozen eggs, a packet of flour, 300 g of butter and \_ kg of sugar

**Comment**

Any two of the above got a tick. Candidates had to give the exact quantities as the question required.

**Item 2** (a) ✓ (b) ✓✓

Part (a) a famous French actress

Part (b) She has never played the same role twice

She is known by both the French and the American public

Her career has spanned 50 years

(Any TWO of the above)

**Item 3** ✓

Always finds a parking spot in front of the building where he works. A parking spot close to his work, nearby his work were also acceptable.

**Comment**

A significant number of candidates confused the meaning of *devant*, many gave it as 'behind'. Though it was not necessarily required in a correct, full answer candidates were not awarded the mark if they wrote something clearly wrong, such as 'behind'. The word *garer* was often misunderstood to be 'station'.

**Item 4** (a) and (b) tied answers for a ✓ (c) ✓

Part (a) Boots

AND

Part (b) What size does he take?

Part (c) He likes the style and they are a good price / they are cheap

**Comment**

The expression *bon marché* was generally misunderstood and many candidates took it to be good for walking. Many candidates were unfamiliar with *des bottes*.

**Item 5** each item ✓

Backpack

Blue leather with a kangaroo on it

Camera, identity card and money

**Comment**

Several items of vocabulary proved challenging for some candidates. *Cuir, appareil de photo* and in some cases *kangourou*.

**Item 6 (a) ✓ ✓ (b) one ✓ each**

Part (a) sore back/back ache

got a cold/flu

Not been able to eat much/Not been able to eat for a few days  
(Any TWO of the above)

Part (b) to go to bed and take aspirin every four hours

try to eat a little bit/try to eat when you are hungry

(Any TWO of the above)

**Item 7 (a) ✓ (b) ✓ (c) ✓**

Part (a) Got into the car so quickly

Part (b) 25 II GM 68

Part (c) Because it is like her husband's birthday

**Comment**

Though a straightforward question, a significant number of candidates did not score well. Again the spelling of French letters was troublesome for some, hearing JM instead of GM. A large number of candidates confused birthday with wedding anniversary. *Monter* confused some candidates.

**Item 8 (a) ✓ ✓ for any two (b) ✓**

Part (a) The lake is in the middle of private property

Not authorised/no permission to swim there

There is even a sign that says you can't

(Any TWO of the above)

Part (b) During the week there isn't anyone there

You can swim without being seen

(Any ONE of the above)

**Comment**

A very challenging question for the majority of candidates. There were many details that needed to be taken down. Candidates who wrote notes in the candidate's column scored very well in this question. The following vocabulary was challenging: *une propriété privé, il y a même un panneau, c'est défendu, sans être vus*.

**Item 9 (a) ✓ ✓ (b) ✓ ✓**

Part (a) It has 2 bedrooms that overlook the sea

It has a large living/lounge room, it is close to the town hall, it is close to the beach

(Any TWO)

Part (b) Subsection (i) 1800 francs a week

Subsection (ii) a minimum stay of two weeks

**Comment**

Candidates must remember to give detail in their answers, ie. bedrooms that overlook or have a view of the sea, in order to gain full marks in items such as this one. Familiarity with numbers must be maintained through regular revision.

**Item 10 (a) ✓ (b) ✓**

Part (a) to celebrate Alice's new poetry book

OR

a party to launch Alice's new poetry book

Part (b) must have both love and the life of a candidate, life at school, etc.

**Comment**

Some expressions proved challenging: *l'amour* (often misheard as *la mort*), *des lycéens*, and the expression *qui vient de sortir*. A significant number of candidates were not familiar with *fêter*.

**Item 11 ✓ ✓**

The traffic and public transport will be awful/dreadful/hell/chaos, etc.

The prices of things will surely rise/go up

**Comment**

Many candidates did not recognise the following: *la circulation*, *les transports en commun*, *augmenter*.

**Item 12 (a) ✓ (b) ✓ ✓**

Part (a) send an email

Part (b) at a café quite close/nearby

It only opens in the afternoons or everyday except Mondays (either answer)

**Comment**

Candidates must give detailed responses, 'Café' alone was not enough to gain the tick.



**Item 13 (a) ✓ ✓ ✓ (b) ✓**

Part (a) neighbours won't be very happy

there will be problems with taking it out and feeding the dog

she doesn't have time with her job

Part (b) he promises to take care of the dog/ he begs/ pleads for the dog to be bought

**Comment**

A challenging item for a significant number of candidates because of the detail required and the vocabulary. *Les voisins, des problèmes pour le sortir et le nourrir* (many candidates did not understand the *le* as a pronoun object pertaining to the dog).

**Item 14 ✓ ✓**

Is a Portuguese style of singing/Portuguese song, Portuguese singing

a soft/sweet melody for strong emotions/feelings,

it has nostalgia and sadness,

through the radio she talks about the soul or spirit of her country

(Any ONE of the above)

**Comment**

This was a challenging item for many candidates. *Portugaise, du chant portugais, douce, les sentiments forts, l'âme, raconte* were often misunderstood.

**Item 15 ✓ ✓**

9.15, 10.45, 12.00

German, Chemistry, Computing Studies/Information Technology

**Comment**

Though not a difficult question, a significant number of candidates did not score well. Revision of vocabulary, covered in the junior years of learning like times and school subjects, needs to be revised regularly. Candidates should only write in the spaces provided.

**Item 16 (a) ✓ (b) ✓ ✓**

Part (a) He doesn't want to rent a hotel room just to see the cyclists of the Tour de France go by

Part (b) There is a bar there and they can have a drink

Watch the race through the window/from the window

**Comment**

Many candidates understood the general idea of what was happening but did not give detailed responses which are essential. The following vocabulary proved challenging:

*Au premier étage de ce bâtiment, prendre un verre, nous allons nous installer, près de la fenêtre, nous n'allons pas quand même.*

**Item 17 (a) ✓ (b) ✓ (c) ✓**

Part (a) 3<sup>rd</sup> anniversary of their flights between Sydney and Paris

Part (b) \$969

Part (c) Must depart on the 29<sup>th</sup> October and come back on the 13<sup>th</sup> November

**Comment**

Again, dates and numbers proved troublesome for a number of candidates.

**Item 18 (a) ✓ (b) ✓**

Part (a) He has to get the keys from the bakers next door

Part (b) Because the church is closed during the week

**Comment**

*Boulangerie* was often confused for *boucherie*, *d'à côté* was often omitted or mistranslated as 'behind'.

**Speaking Skills (15 marks)**

Candidates should:

- state their candidate number at the beginning of the examination only
- announce the question number only (and **not** the English cue)
- respond strictly to the cues (no marks are awarded for additional information)
- say, 'End of Test' when they have finished.

Teachers should:

- provide candidates with sufficient opportunities to practise under examination conditions
- check that the equipment will provide a quality recording
- ensure the recording is clearly audible.

The majority of candidates were able to adequately communicate the English cues. The following lines were particularly well done.

Question 1 - line 4

Question 2 - line 4

Question 3 - line 3

Question 5 - line 5

***Difficulties encountered by candidates***

Overall, Question 5 challenged even the most able candidates.

Fluency, intonation and pronunciation continued to be important discriminators. Further discriminators were:

- verb tenses - *venir de*
- *passé composé*
- *depuis* construction
- formation of questions
- agreement and position of adjectives
- use of personal pronouns

### **Pronunciation**

The more able candidates pronounced the following words well:

<i>TGV</i>	<i>exposition</i>	<i>deuxième</i>	<i>idée</i>
<i>manteau</i>	<i>heures d'ouverture</i>	<i>meilleur</i>	<i>tennis</i>
<i>intention</i>	<i>Tour Eiffel</i>	<i>planche à voile</i>	
<i>Louvre</i>	<i>appareil</i>	<i>couleur</i>	

### **Specific Comments**

The more able candidates communicated the following well:

#### **Question 1**

- Line 1 – *venir de*  
– from Lyon
- Line 2 – past participle of *prendre*
- Line 3 – coat

#### **Question 2**

- Line 1 – gender of *le Louvre*
- Line 3 – interrogative *quelles* with *heures d'ouverture*

#### **Question 3**

- Line 1 – my photo/a photo of me  
– in front of
- Line 3 – ‘**to the**’ second floor
- Line 4 – where ‘**is**’ the ‘**lift**’ – verb/subject agreement  
– vocabulary - *ascenseur*

#### **Question 4**

- Line 1 – my ‘**best**’ friend
- Line 2 – continuity of gender from line 1 *ami/amie*
- Line 3 – sun glasses
- Line 4 – fashionable

**Question 5**

Line 1 – jouer '**au**' tennis

– last Saturday

Line 2 – every weekend (*tous '**les**' weekends*)

Line 3 – *depuis* construction

– to learn (*apprendre*)

**1999 HSC FRENCH 2 UNIT GENERAL — SPEAKING SKILLS  
MARKING CRITERIA**

The FIVE questions were marked out of 5 marks each to a total of 25 then re-weighted to 15 marks. Impression marking was used to assess how effectively the message was communicated. The following was used as a guide:

<b>5 POINTS</b>	As good as can be expected from a non-native speaker. Basically accurate with good flow and natural intonation. Message accurately conveyed.
<b>4 POINTS</b>	Authentic rendering of English cues, possibly with some imperfections. Good flow and intonation. Some minor hesitations which do not impede communication.
<b>3 POINTS</b>	Some hesitancy, some inaccuracy, but communication is generally clear.
<b>2 POINTS</b>	Disrupted flow, many errors and communication hindered as a result.
<b>0 POINTS</b>	Does not attempt a reasonable proportion of the item. Fails to communicate. Non attempt.

**Typical Answers**

*Average response*

**Question 4**

- *Je voudrais acheter un cadeau pour mon ami meilleur.*
- *Il aime le surf de vent.*
- *Les lunettes sont une bonne idée.*
- *Quelle couleur est dans la mode cette année?*
- *Tu as joué le tennis le dernier samedi?*
- *Je jouer tout le weekend.*
- *J'ai appris pour cinq ans.*
- *C'est mon sport favori.*

**Comment**

Some errors in structure and vocabulary. Some hesitancy and mispronunciation. Communication is generally clear.

## Written Examination

### Reading Skills (25 marks)

#### General Comments

- Candidates are advised to word their answers carefully and unambiguously. Markers often suspect that some candidates who have understood the concept lose marks because of lack of clarity in their responses.
- Answers should be supported by relevant examples from the text including all details, particularly qualifiers.
- Candidates should ensure that all answers read sensibly and do not contain contradictions.

#### Marking Criteria

#### Question 1 *Danse Sur Glace: Sport Et Sens Artistique*

##### Part (a) ✓✓

THREE types of skating were named PLUS ONE detail relating to either a timetable or instructor for each discipline.

##### *Comment*

Candidates needed to show that the timetable/instructor was for the discipline, not the individual.

##### Part (b) ✓✓✓

No jumps

Skate as a couple plus ONE detail (with music/choreography)

Hands below shoulders OR must not carry partner

##### *Comment*

No contradictions were allowed in order to gain all THREE points.

##### Part (c) Subsection (i) ✓

It's not for them

##### *Comment*

No problems were encountered with this question

##### Subsection (ii) ✓✓

It's a real sport plus TWO details

##### *Comment*

The better candidates had few problems with synonyms/translations for *souplesse* and *dextérité*.

**Part (d) ✓✓**

Everyone PLUS qualifying detail – even those who don't know how to skate

**Comment**

Many candidates felt it was sufficient to use 'everyone' in their answer but did not provide the qualifying detail.

**Part (e) ✓✓**

Opportunity to see/discover the best skaters in the country AND

Different varieties of artistic skating

**Comment**

The best candidates recognised that it was 'an opportunity to discover the best skaters in France' as opposed to 'dancers' and did not confuse 'artistic skating' with the art of skating.

**Marking Criteria**

**Question 2      *Treize Mois En Antarctique***

**Part (a) ✓**

Any TWO of the three notions of scientific research mission were required.

**Part (b) ✓✓**

Any FOUR of 29 men/11 researchers/baker/pastry cook/chef/cook/doctor were required for 2 while any three achieved 1 tick.

**Comment**

This question proved a good discriminator.

**Part (c) ✓**

The idea of having to be able to tolerate each other was required.

**Part (d) ✓✓**

To study the effect of living conditions on them.

**Comment**

Only the better candidates understand the concept of *organisme* as the human body and so gained both ticks.

**Part (e) Subsection (i) ✓**

Candidates were required to convey the idea of a medical procedure being relayed by means of a camera over a distance.

**Subsection (ii) ✓**

May be able to be used in space.

**Comment**

Average and good candidates were aware that this referred to outer space rather than merely over a distance.

Part (f) ✓✓

Candidates needed to show that they understood that the ice had imprisoned impurities carried by the wind over centuries. All details were required for this point.

**Comment**

For the second point they needed to show that they understood that the ice can reveal secrets about the past.

Part (g) Subsection (i) ✓

The concept of extracting long cylinders of ice and analysing them was required.

Subsection (ii) ✓✓

Any TWO of the following points gained ticks.

The ice shows the temperature it was 1000s of years ago.

The air in the ice reveals the composition of the atmosphere.

Since the start of the century the air has contained more and more dangerous gases.

The warming of the earth 15,000 years ago OR the end of the ice age was accompanied by an increase in gases.

**Comment**

Although a challenging question, the more capable candidates gave all FOUR details.

Part (h) ✓✓

If the gases continue to increase, the planet risks warming by 2°.

**Comment**

Some candidates did not note that this was dependent upon the continued increase in gas production.

**Section II - Writing Skills (10 marks)**

**General Comments**

There were good responses to all THREE questions with few candidates misinterpreting questions as has sometimes occurred in the past. Consequently, the responses were more focused and addressed the questions directly with less tendency towards irrelevant digressions.

The beginnings and endings of both the postcard and letter were generally well done with candidates demonstrating they had prepared these thoroughly. Many responses deteriorated in quality in body of the letter/postcard.

The dialogues were often simplistic and consisted of meaningless ‘banter’ which did not advance the topic. Candidates who attempt this question must be able to handle the demands of this text-type so that the true level of their French ability is obvious. Candidates must develop their ideas and make them pertinent to the topic. For example, some candidates burst into an argument for no apparent reason and others made no mention of the restaurant even though it was essential to the question.



Candidates showed a high level of cultural awareness, especially in the postcard and letter responses. Many had a thorough knowledge of the sights and museums in Paris and some candidates were able to use their knowledge of Brittany from the Song Option in their postcard from Rennes. However, some candidates still talk about going to the beach in Paris. It is assumed the candidates may not be familiar with Rennes, but that they should know some of the basics of French geography and, in particular, Paris.

Similarly, many candidates do not seem to understand the difference in seasons between Northern and Southern Hemispheres and spoke of the heat in December and the cold of July.

In the dialogue, candidates needed to know food terms beyond the basics as well. They would refer to being in a ritzy restaurant and then proceed to order a *croissant* or *croque-monsieur*. Candidates need to choose vocabulary that is appropriate to the context.

Many candidates had trouble maintaining the register consistently. Some candidates used overly formal letter endings for their parents.

The better responses demonstrated an appropriate variety of well integrated idioms. Idioms used in isolation purely for their own sake contributed little or nothing to the overall effect.

Better responses:

- varied sentence structures
- used conjunctions effectively such as *cependant*, *néanmoins*
- used a range of tenses
- expanded on ideas rather just listing and kept to the topic
- used complex grammar structures (such as subjunctive, pronoun objects, *passé récent*) confidently.

### Common Errors

- *Cher* in incorrect forms used for postcard/letter. It is important for the first word to be right!
- *Tu/vous* forms used interchangeably
- Misspellings *bein* (*bien*), *heir* (*hier*), *chevaux* (*cheveux*)
- Common words with wrong genders: *le musée*, *la Tour Eiffel*, *la classe*
- Made-up words: *incredible*, *l'embarrasment*, *le boire* (*la boisson*)
- Confused use of word parts such as: *avez/allez*; *connaître/savoir*; *demain/le lendemain*; *trop/très*; *magasin/magazine*
- Prepositions with towns: *à Paris* (not *en Paris* and certainly not *à la Paris*)
- Use of *d'accord*: candidates confuse it for the English OK, eg *l'hôtel c'est d'accord* when describing the hotel
- *Notre l'hôtel* rather than *notre hôtel*
- *Regarder bien/voir bon* rather than *sembler/avoir l'air...*
- Confusion between past participle/infinitive and *vous* forms of 'er verbs', eg *joué/jouer/jouez* used randomly
- Use of *pour/pendant/depuis* in time phrases

- Weather: *il est froid* instead of *il fait froid*
- Incorrect use of *avoir* expressions, eg *je suis faim* rather than *j'ai faim*
- Irregular past participles: *prendu (pris)*, *mettu (mis)*, *lit (lu)*
- Omission of *que* in phrases such as *je pense que je l'aime*
- Position and agreement of adjectives
- Prepositions accompanying certain adverbial phrases of time, eg *sur mardi*, *sur le weekend*, *à lundi*, *dans samedi* were common
- Poor verb conjugation: eg *je suis aller* (I am going), *nous sommes avoir* (we are having)
- *jouer de/jouer à*
- *beaucoup de* (often *beaucoup des*)
- *en ce moment* (not *à*)
- Composite subjects eg *mon ami et moi sommes allés*
- Use of *qui/que* as relative pronouns
- Overuse of *fantastique*, *magnifique*, *intéressant*. Need to vary adjectives.

### Marking Criteria

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

#### Relevance

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

#### Accuracy

- Demonstrate a knowledge of grammatical structures.
- Show accuracy in the use of:
  - Vocabulary (including the gender of common words)
  - Grammatical structures (including the appropriate tenses, pronoun objects, negatives and agreements) required to answer the questions.
- Demonstrate an ability to use *tu/vous* forms appropriately and consistently.

#### Content

- Write well-structured and logically developed responses, according to the genre required (i.e. letter, dialogue, postcard).
- Use different registers appropriately.

- Demonstrate a feeling for the language through the use of idiom and fluency of expression, avoiding literal translations from English.
- Demonstrate a reasonable level of sophistication in language usage.
- Meet the required word length.

<b>10 MARKS</b>	<ul style="list-style-type: none"> <li>– excellent communication of meaning</li> <li>– well-structured response with highly accurate use of grammar and sophisticated use of language such as idioms</li> </ul>
<b>9-8 MARKS</b>	<ul style="list-style-type: none"> <li>– good to very good communication with a sound structure and good use of vocabulary</li> <li>– some minor errors which do not detract from fluency</li> </ul>
<b>7-6 MARKS</b>	<ul style="list-style-type: none"> <li>– reasonable communication despite a few errors in grammar, structure and vocabulary</li> <li>– ability to handle basic structures</li> </ul>
<b>5 MARKS</b>	<ul style="list-style-type: none"> <li>– satisfactory communication with a balance of content and structure</li> <li>– a number of errors which do not impede meaning</li> </ul>
<b>4 MARKS</b>	<ul style="list-style-type: none"> <li>– communication impeded by consistent incidence of basic errors</li> <li>– limited knowledge of grammar and vocabulary</li> </ul>
<b>3-2 MARKS</b>	<ul style="list-style-type: none"> <li>– very poor communication demonstrating little knowledge of grammar or vocabulary</li> <li>– some phrases recognisable as relevant to the topic</li> </ul>
<b>1 MARKS</b>	<ul style="list-style-type: none"> <li>– some words related to the topic</li> </ul>
<b>0 MARKS</b>	<ul style="list-style-type: none"> <li>– a few unrelated words</li> </ul>

## Typical Answers

### *Excellent response*

#### Question 4 Postcard

*Chères maman et papa,*

*Comment allez-vous à Sydney? Bon, j'espère. Je sais que vous vous amusez très bien à cause de mon absence. Il fait longtemps que vous n'avez pas le temps pour vous détendre, n'est-ce pas? Mais, actuellement je suis à Rennes, en France, et je ne peux pas vous donner des ennuies. Donc, amusez-vous bien, je rentre dans deux semaines!*

*En ce qui concerne moi, je m'amuse très bien. Je suis folle de joie, ici. On a fait tant de choses, et on a vu tant de régions, chacune tout-à-fait différent. Tout d'abord, on a voyagé à Paris, pour que l'un de mes copains puisse rendre visite à ton père, qui habite à Paris. J'ai profité de l'occasion pour monter la tour eiffel. C'est vâchement haut, et à l'apogée de la tour, j'ai pris de vertige. Mais, en tout, je suis content d'avoir fait ça.*

*Ensuite, on est parti pour Rennes. On a entendu que le festival de musique de Rennes est absolument génial. Et je n'étais pas déçu! On a vu tons les bandes musical que j'aime beaucoup, et aussi on a entendu de la musique super! C'était un vrai boum! Mais, demain, le festival se manifeste un vrai talent. Jean-Jacques Goldman! Je meurs d'impatience pour l'arrivée de demain! Il sera magnifique!*

*Toutefois, on a fait d'autres chose aussi. Hier matin on est allé au café Richard, à Rennes. Le café, là, c'est inoubliable. Et le soir, on a fréquenté des boîtes de nuit. Quelle nuit! N'inquiète pas, maman, je ne me suis pas alcoolisé du tout. Mais, néanmoins, c'était un génial experience. Le soir, aujourd'hui aussi, on va frequenter des boîtes...*

*Mes amis se joignent à moi pour vous envoyer des amitiés, et un avis amical: profitez-vous de mon absence, je vais rentrer bièntôt.*

*Amitiés,*

*William*

### **Comment**

Although there are minor errors in this script, they do not affect the overall quality. It is very sophisticated in the use of language, with a wide variety of tenses, vocabulary and colloquial language. It has a natural flow and addresses the question as well as embellishing it in an interesting and confident fashion. The candidate has shown a very sound knowledge of grammar and links sentences and ideas in an impressive manner.

### **Good response**

#### **Question 3 Dialogue**

- *Je m'excuse d'être en retard Pauline. Il y avait un accident près de chez moi, et il y avait beaucoup de circulation.*
- *De rien Sophie. Malheureusement, la section non-fumeur est complet, et nous devons prendre le dîner dans la section fumeur.*
- *C'est d'accord Pauline.*

\*\*\*\*\*

- *Qu'est-ce que vous prenez mesdemoiselles?*
- *Euh...je voudrais le coq au vin s'il vous plaît, et pour mon amie, le poulet au riz.*
- *Je suis désolée mademoiselle, mais vous ne pouvez pas prendre poulet au riz. Ce soir, il n'en reste plus. Est-ce que vous voudriez quelque chose?*
- *D'accord, je prends les moules l'Espagnol s'il vous plaît monsieur.*
- *Bien sûr mademoiselle.*

\*\*\*\*\*

- *Voilà mademoiselle, une assiette club.*
- *Mais je n'ai voulu pas un assiette club. J'ai demandé à le garçon pour le coq au vin.*
- *Je m'excuse, mademoiselle. Un moment...*
- *La soirée se passe bien, non?*
- *Quelle rigolade! J'attends pour aller chez moi avec impatience.*
- *Moi aussi!*

\*\*\*\*\*

- *Ça fait soixante-dix francs quatre mesdemoiselles.*
- *Voilà monsieur.*
- *Merci mesdemoiselles. Bonsoir.*
- *Vous vous êtes trompées monsieur. Nous vous avons donné quatre-vingt francs.*
- *Vous êtes raison! Voilà mademoiselle. Au revoir!*

### **Comment**

This candidate handles the dialogue form quite well and advances the situation, dealing with a variety of problems that illustrate *la soirée ne se passe pas très bien*. There are realistic exchanges between the characters involved. The verb forms are generally accurate and a variety of tenses are used. The candidate shows a sound knowledge of vocabulary and although the language used is not particularly complex it is, on the whole, quite accurate. Some errors (such as *vous êtes raison* and *je n'ai voulu pas*) do detract from the overall quality of the script.

### **Average response**

#### **Question 5      Letter**

*11 novembré  
chamonix*

*Chere Madam,*

*Qu'est-ce que tu fais de beau ces jours-ci? Moi, aujourd'hui, je ferai du ski aux pientes du chamonix. Je l'aime. Je voudrais reser ici tout ma vie si je peux trouver assez de monnaie!*

*Mes Amis, et moi, faisait une promenade hier, entre les villes chamonix et l'autre ville plus proche. J'oublic ce qui elle s'appelle.*

*Comment vout les etudiants à leur HSC? Ils sont finit? Mois je suis etudie à l'universitie du chamonix. Il est 5 kilometres de mon appartement. Je dois faire l'autobus 2 fois par semaine. C'est d'accord, mais, ce n'est pas mieux que ton classe madame. Il etait fantastiqué.*

*Ce weekend je serai visiter Paris depuis 3 jours. A Noël, je retournerai pour rendre vister mes oncles en provence. Malheureusement, je dois vous partir maintenant. Dis Bonjour à ton classe de ma part. Merci mille fois.*

*A bientôt madam*

*Dominique*

### **Comment**

The candidate demonstrates the ability to write some good French but is too inconsistent to achieve a higher mark. Verb forms, in particular, are often faulty. The candidate shows some ability with present tense forms, but future and past forms are quite weak. There are also gender and adjectival agreement mistakes and fundamental errors such as *c'est d'accord* instead of *ça va*. The candidate does demonstrate a good basic knowledge of French, but the lack of sophistication and the preponderance of errors makes this an Average response.

## 2/3 Unit (Common)

### Listening and Speaking Examinations

#### Listening Skills (25 marks)

In general, candidates performed well and the overall standard was high. There was a broad range of topics and vocabulary which allowed candidates to demonstrate their proficiency in a variety of situations. It was pleasing to note an attention to detail in addition to global comprehension.

#### Advice to Candidates

- Read the question very carefully so you are aware of exactly what you are listening for. It may be helpful to underline key words to aid comprehension.
- The first reading should be used to make notes and to establish an overall understanding of the item. The second reading should be used to listen carefully for all details. Include them in your answer.
- Your answers must make sense in English. Use your two minutes at the end of the paper to re-read your answers. Check that essential words have not been left out and that your answer is not ambiguous. Do not include conflicting information in your answer and cross out any information that is not to be included.
- Transfer all relevant information from the Candidate's Notes column into your answer or indicate clearly what you wish to be included.
- You may answer in point form if all the relevant information is included and there is a clear indication of global comprehension. Full sentences are not necessarily required.
- Always pay attention to qualifiers, numbers and whether prices are in francs or dollars.

#### Marking Criteria

The 2/3 Unit (Common) listening examination was marked out of a total of 45 points for 25 marks.

Item 1 (a) ✓ (b) ✓ (c) ✓

- Part (a) Candidates could use either ‘anniversary’ or ‘birthday’ but it had to be qualified by ‘3<sup>rd</sup>’ and ‘flight(s)’ between Sydney and Paris.
- Part (b) The amount had to be 969 ‘**dollars**’ not ‘francs’. Candidates must be careful when writing prices.
- Part (c) Candidates needed to be careful with their use of preposition. The conditions were to ‘leave **on** 29<sup>th</sup> October and return **on** 13<sup>th</sup> November’, not ‘by’ these dates.

**Item 2** ✓✓✓

In this item, the contrast between melody and emotion was handled well, however, the word *l’âme* was often confused with *l’arme*.

**Excellent response**

It was a Portuguese song with a sweet melody to express strong emotions. It tells of the soul of the country.

**Item 3** (a) ✓ (b) ✓✓ (c) ✓

- Part (a) A mention of the harbour had to be made, not just views of Sydney, to get full marks.
- Part (b) The word *pièces* was often confused with *chambres* and *aménagé* caused some difficulty. It was sometimes incorrectly interpreted as ‘well looked after/cleaned’.
- Part (c) Qualifiers were required. The price was in francs.

**Excellent response**

She must send an 1800F deposit quickly because the demand is high

OR

She must send an 1800 F deposit very quickly

**Item 4** (a) ✓✓ (b) ✓

- Part (a) *panneau* and *défendu* caused difficulty for some. Candidates need to be careful with *faux amis* i.e. *défendu* does not mean defended/guarded.

**Item 5** ✓

The correct answer is (D)

**Item 6** (a) ✓✓ (b) ✓✓

- Part (a) Once again qualifiers were essential to gain full marks. Vocabulary which caused problems: *sèche*; *épuisée*; *coule* (which was often confused with the word *cou*).
- Part (b) Many candidates included all the required details. *Reposer* was, however, at times misinterpreted as ‘to relax’.

**Item 7 (a) ✓ ✓ (b) ✓ ✓**

Part (a) The expression *transport en commun* caused some problems.

Part (b) A comparative idea was necessary, ie. 'better/more/improved security'. There was confusion with the words *coup* (sometimes interpreted as *cou*) and *conducteur* (translated as 'conductor').

**Excellent response**

Part (b) They want better security because a bus driver was stabbed by a passenger.

**Item 7 (i) ✓ (ii) ✓ (iii) ✓**

This was a challenging item. The word *épouse* was not known by many candidates and the year 1875 proved difficult. Some candidates did not notice the two uses of the future tense.

N.B. *exposition* does not mean 'exposition' in this context.

**Excellent responses**

- It belonged to Napoleon III's wife
- It has mysteriously re-appeared
- It's been lost since 1875

OR

- It was lost and mysteriously appeared
- It will be the star attraction at an exhibition
- It will be one of 300 precious objects.

**Item 9 (a) ✓ (b) ✓**

Candidates demonstrated good global comprehension and related well to the technology mentioned. The word *casque* does not mean cask but it was acceptable when expressed as a form of headwear, helmet or even a mask if in the correct context.

**Item 10 ✓**

The correct answers are (D) and (E)

**Item 11 (a) ✓ ✓ (b) ✓**

Part (a) Qualifiers were required to achieve full marks. The phrase *les yeux de la tête* was at times translated literally. While this was not wrong, it is always better to paraphrase and give an equivalent expression in English which makes sense. *L'étranger* was sometimes misinterpreted as 'foreigner'. A *coup de fil à l'étranger* is an overseas, not a long distance, phone call.

Part (b) *la facture* was sometimes misheard as *facteur*, which caused confusion.

**Item 12 (i) ✓ (ii) ✓**

Some candidates confused the vaccine with Hepatitis B. Once again qualifiers were needed to gain full marks and the idea of the vaccine being able to cause an incurable illness had to be expressed (not that it did cause an incurable illness).



**Excellent response**

- Vaccinations were stopped in schools
- There was a lack of communication with parents about the risks of vaccination
- OR
- They stopped vaccinations in schools
- The vaccine can cause an incurable illness

**Item 13 (a) ✓ (b) ✓ ✓**

This was a challenging item. Candidates misunderstood the idea of not having to give up sugary food/sugar or control calories in order to lose weight. The advice to ‘eat when hungry not when stressed, depressed or lonely’ was very well handled, although the word *déprimé* was difficult for some.

**Item 14 (a) ✓ (b) ✓**

Part (a) The overall concept was well understood although some candidates did not say why he ‘**objected**’ to going to the first floor. Candidates needed to refer to the ‘Tour de France’ or a cycle race to gain full marks in this item.

**Item 15**

The correct answer is (D).

**Item 16 (a) ✓ ✓ (b) ✓ (c) ✓**

Part (b) *illimitée* was a problem

Part (c) Candidates who said that the disadvantage was the ‘price’ were awarded the mark as were candidates who said the disadvantage was ‘waiting for the price to go down’.

**Item 17 (a) ✓ (b) ✓**

Part (a) Candidates had to indicate that it was a celebration taking place AND why this was happening.

Part (b) *l’amour* was confused with *la mort*.

**Speaking Skills - Section I Traveller Abroad (20 marks)**

**General Comments**

As in preceding years, this question was generally quite well handled, with the better candidates using a variety of structures to render their ideas more interesting. These candidates also rephrased the cues to make their response sound more natural.

However, candidates are advised to say only what would be said under normal circumstances in the given situation, as irrelevant padding-out of responses does not attract extra marks.

Remember that it is quality not quantity that is judged, provided that all cues are dealt with adequately.

Candidates are again advised to read the setting line carefully before preparing their response to the cues that follow.

They are advised to pay careful attention to the appropriate register (*tu/vous*) suggested by the cue.

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

### Marking Criteria

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

- Content, ie how well the question was answered. The responses had to be accurate with consideration given to what would be said under normal circumstances in the given situation. Irrelevant padding out of responses did not attract extra marks. The majority of what is required had to be covered.
- Grammatical accuracy and effectiveness of communication.
- Fluency, ie smoothness and lack of hesitation. Speed of delivery was not a deciding factor in itself, but long pauses detracted from the candidate's overall performance.
- Pronunciation and intonation. French accent only became a factor when poor pronunciation hindered communication. Intonation in accordance with appropriate French speech patterns was expected.
- In answer to the question: "Do candidates communicate the message effectively?", impression marking is used to rank candidates. Each question in Section I was marked out of 5 points, using the following scale as a guide and taking into account the criteria above. No half-points were used.

### Marking Criteria

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

Difficulties *encountered* by candidates

### Question 1

- telephone numbers said as a list of single digits. *Le* was often omitted.
- genders were often badly handled, eg *mon valise, ma sac, ma portefeuille*
- *j'ai besoin mon portefeuille* (leaving out 'de')
- confusion of *dans/dedans*
- position of direct object pronoun in *passé-composé* e.g. *j'ai le laissé*
- constant use of *c'est* instead of *il/elle est*
- pronunciation, eg *object, portefeuille*

### Question 2

- dates (*le deuxième de septembere*)
- *sur le vol/sur l'avion*
- incorrect use of prepositions with countries
- contractions (*à le/de les ...*)
- incorrect genders, eg *mon réservation*
- *départ* used as a verb
- use of *il faut que* without the subjunctive
- pronunciation, eg *août, semaine*

### Question 3

- inappropriate use of *tu* when addressing the policeman
- Candidates were often unsure of the specific vocabulary needed for an accident, eg *la voiture m'a frappé*
- combination of *passé composé* and *imparfait*
- reflexive verbs very poorly handled, eg *il n'a pas arrêté*
- *ce n'était pas mon faute*
- use of negatives with *passé composé*

### Question 4

- *sur le weekend/sur le lundi*
- use of preposition with *jouer*, eg *je joue au piano; je joue du tennis*
- *très beaucoup*
- past participle of *découvrir* (eg *j'ai découvert*)
- use of *depuis*, eg *depuis j'étais petit*
- genders, eg *ma passe-temps*

### **Typical Answers (with original errors uncorrected)**

#### ***Outstanding response***

*Bonjour madame. Je me demandais si vous pourriez m'aider avec quelque chose. C'est un objet que je viens de perdre. Euh ... c'est une montre. Elle était de couleur jaune et digitable avec un alarme. Donc, euh, si vous la trouvez, vous pourriez me contacter ... je suis à l'Hôtel du Nord ... sur ce numéro. C'est quatre-vingt-seize, trente, quarante-cinq, onze. Si vous pourrez appeler ça et demander pour Monsieur Cooper, je serai très reconnaissant. Il faut vraiment que je retrouve ma montre parce que je suis ici pour des affaires et j'ai beaucoup de rendez-vous. Donc, j'ai vraiment besoin de ma montre. Merci.*

#### ***Average response***

*Bonjour monsieur. J'ai perdu mon sac à main. C'est un sac blue avec les décorations en or. C'est un petite sac.*

*Je m'appelle Dominique Leclerc. Mon numéro de téléphone est six-cent-six, zéro deux, douze. Je dois voyager en France dans trois jours et j'ai besoin de mon passeport. Il est dedans le sac. Si vous pouvez trouver le sac plus vite. Merci.*

## Speaking Skills Section II – Monologue

### General Comments

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

Candidates appeared to be judging the length of the question quite well this year.

Candidates are reminded to read the question carefully and fulfil the requirements of the task.

Candidates are advised to use a variety of linking words, such as *en plus, d'ailleurs, en tout cas, de toute façon, et puis, finalement*

### Marking Criteria

This section consists of one question marked out of 10 points rescaled to 8 marks.

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

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

### General Comments

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

#### *Excellent response*

*Maman, papa, il faut que je vous parle au sujet de mon avenir. Je ne suis pas exactement ce que je veux faire l'année prochaine mais j'y ai bien réfléchi et j'ai quand même quelques idées. Je sais que vous voulez que j'aille à l'université tout de suite pour faire mes études de droit, mais à parler franchement, j'en ai assez d'étudier pour le moment et je voudrais bien avoir un an de repos. Ça me permettra de découvrir de nouvelles choses et de me découvrir.*

*J'aimerais travailler un peu pour acquérir de l'expérience et je pourrais gagner en même temps un peu d'argent pour me payer un voyage à l'étranger. Il faut absolument que je visite la France avant que j'oublie mon français et vous savez que Jean-Claude m'a invité à lui rendre visite chez lui à Tours n'importe quand. Je vous promets que l'année suivante je m'inscrirai à la fac. Qu'en pensez-vous?*

### **Average response**

*Papa, maman, je veux vous parler, parce que j'ai pensé à un plan pour l'année prochaine. Je ne sais pas exactement qu'est-ce que je veux faire, mais j'ai quelques idées. Je veux aller à des autres pays. Je pense que je veux aller à la France pour pratiquer mon français et voir toutes les choses là – la Tour Eiffel, la Louvre etcétera. Ma copine Louise veut venir avec moi et nous pouvons trouver un boulot pour avoir d'argent. Je veux aller en Europe parce que il peut m'aider à ouvrir mes yeux et si je vois quelque chose que j'aime, alors je peux l'étudier à l'université quand je retourne. Je ne suis pas sûre qu'est-ce que je veux faire mais que pensez-vous de mes idées?*

### **Comment**

Very few candidates chose Questions 5 or 7.

Question 7 required mastery of the perfect and imperfect tenses. It was generally chosen by competent candidates who had plenty of ideas and expressed them confidently.

Question 6 was by far the most popular. Candidates seemed to have plenty of ideas in relation to the question. There was scope for a wide variety of structures and better candidates avoided use of long lists and repetition of expressions such as *je voudrais*.

Common errors in Question 6 included:

- many candidates did not know how to use *ce qui/ce que*, eg *Je ne sais pas qu'est-ce que je vais faire*
- *après j'ai fini*
- *avant de* + infinitive
- *étudier le médecin*
- *il faut que* not followed by subjunctive
- *parler à vous*
- *en/au/aux* with countries poorly handled
- *être un avocat*
- reflexive verbs.

### **An important reminder to teachers**

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

Every year there are still a certain number of recordings that are very faint, blurred or marred by background noise. It is advisable to check equipment before the examination and to replay a trial cassette on a second machine.

Candidates, NOT TEACHERS, are to state their candidate number and the name of the course.

Candidates must NOT say their name or name their centre.

Candidates should also be tested individually, away from the hearing of any other candidates and in a quiet venue. Examination supervisors are asked to intervene only if absolutely necessary, and not provide hints unless a candidate is obviously distressed or unable to continue.

## Written Examination

### Reading Skills (15 marks)

The subject matter of the passage was very much within the scope of candidates' experience, however, some candidates often used background knowledge of 'health studies' to answer the question, rather than information from the text.

Candidates found the passage accessible and understood the intent of the questions.

Candidates are strongly advised to review their answers to ensure that what has been written is what they intended to say and the English expression is clear and unambiguous. Teachers need to encourage candidates to be specific within the constraints of the text, but also recognise and avoid ambiguity in their writing.

Generally, it was felt that candidates had difficulty rendering French cognates such as *prudent*, *apéritif* and *s'en passer* into good English.

### Marking Criteria

The question was marked out of 18 points for 15 marks (✓ = 1 point).

#### Part (a) ✓✓

A full response recognised that there were two findings in the French study: the statistical information, and, the idea that this excessive consumption of alcohol was a male phenomenon.

#### Part (b) Subsection (i) ✓

Candidates were generally able to identify the FOUR elements, ie. that boys drink alcohol/ in groups/ in an excessive fashion/ until they are drunk. The most common element candidates omitted was the group element idea.

#### Subsection (ii) ✓✓✓

A full response required FOUR notions: that boys behave in this way as it is an act of virility; it is a symbol of integration into the group; it lowers inhibitions; and it is either a means of getting high or escaping. Weaker responses rendered *s'éclater* or *s'évader* inappropriately, while others found *lever les inhibitions* challenging. Literal translations that did not convey the meaning sensibly did not gain marks. The *acte viril* idea was often omitted, or conveyed in English as 'to act cool'.

#### Part (c) ✓✓

Better responses conveyed what the researchers into alcohol consumption said, i.e. that either the majority of adolescents underestimate the dangers of alcohol or else adolescents do not take note of the risks tied up in the consumption of alcohol owing to the mixed message they see around them in society. Again, a full answer was supported with TWO examples of evidence from the text: drinking alcohol in moderation has a positive effect on the health and seeing adults regularly drink alcohol. Candidates who did not logically convey the contrast of these ideas did not gain marks.

**Part (d) Subsection (i) ✓**

Candidates needed to differentiate between cause and effect by identifying that adolescents are now more prudent or careful, and link this information back to the fact that they are better informed on the serious consequences of losing control due to drunkenness.

**Subsection (ii) ✓✓✓**

A full response recognised that there were TWO examples of good role-modelling mentioned. However, some candidates were not aware of the significance of an *apéritif*.

An example of the first component of good parental role-modelling:

‘When the parents have a drink before the meal, they should show to their teenage children it is possible to drink sensibly, for the pleasure of the taste and in a sociable manner...’

An example of the second component of the answer:

‘...The role of the parent is to talk with [the adolescent] and remind them of the dangers associated with excessive consumption of alcohol.’

**Part (e) ✓✓**

THREE elements were needed to answer this question fully. Basically, all candidates were able to identify that the crux of the question was to do with each individual having different tolerance levels to alcohol. A less complete answer did not develop the point being made. Better responses took evidence from the text to support the answer. Markers noted some of the problems that candidates had in this part, eg the gender of Jean and Maxime, the problem of rendering *depuis ses douze ans, copain* and *grand copain*, with *grand* incorrectly explained as the idea of physique/size being a factor of tolerance.

An example of an answer that gained full marks although poorly expressed:

‘That each individual has a different reaction to the amount of alcohol drunk. This comparison shows that Jean unable, without getting sick, to drink as many cans of beer as his older friend Maxime, who drinks regularly since the age of 12. The parent must, however, explain to him that each person has their own a (sic) tolerance limit to alcohol.’

This candidate then went on to develop the second idea:

‘Also explain to him that those who drink a lot of alcohol can become addicted and become dependent on it.’

**Part (f) ✓✓✓**

Most candidates responded well to this question with *les premiers émois amoureux* particularly well rendered into good English in a variety of ways. Some candidates, however, confused this with the idea of *la séduction*.

An example of a full answer where the candidate developed the second idea of projecting a positive image:

‘At this age they discover the first emotions of love.’

‘However, a drunk boy, no matter how beautiful and intelligent doesn’t attract the girls, unless they are making fun of him. Due to this reason they have to project a positive image and parents should tell them of what they looked like when they were drunk.’



**Part (g) ✓**

To gain the mark, candidates needed to develop THREE ideas. It was rare for candidates to miss out on this full point. Candidates are reminded of the need to review their answers. Some candidates mixed up pronouns which can cause confusion in interpreting the meaning of what has been written. This was especially the case with the longer or more complex answers.

An example of this follows:

‘Parents should propose to pick up/collect their children from the party. The teenagers will feel more free to refuse to take a lift (get into a car) with a drunk driver, if they (he/she) knows he can count on a parent to pick them up. If he/she is going in a car with friends, parents should suggest to them to designate a return driver who will have to stay sober the whole night in order to bring back everyone safely’.

**Writing Skills Section II (20 marks)**

All candidates demonstrated global comprehension of the text and developed ideas well. Most candidates were able to develop a few ideas, with the more competent ones managing to use the text as a springboard for the imaginative development of ideas.

Examiners were impressed by the extent to which candidates engaged with the topic. Many responses were creative, candid and amusing. Candidates conveyed effectively the range of issues faced when declaring one’s love to one’s best friend. These included anticipation, turmoil, dilemmas and doubts, all of which were described with the use of authentic, emotive language.

It was refreshing to see that candidates were able to manipulate the text skilfully, to cover a host of scenarios, ranging from traditional ‘boy meets girl’ love, to overseas romances and a number of authentic situations which did not conform to stereotypes.

Most candidates addressed the question they answered well. Some got carried away with the first part of the question and consequently did not complete their response. Better candidates addressed the question right from the beginning, with refreshingly few candidates wasting time on long, pre-learned introductions.

Examiners were delighted by the level of language candidates produced. It was authentic and appropriate, with a sprinkling of idioms without going overboard. Candidates’ use of register was consistent and even.

Better responses were characterised by:

- A rich vocabulary
- Accurate use of verbs and preceding object agreements
- A range of sophisticated constructions such as causative *faire*, subjunctives, complex *si* clauses, relative pronouns.

## Dialogue

Very few candidates attempted the dialogue. Responses were often characterised by irrelevant and lengthy introductions at a café and a lack of sophistication of ideas.

Candidates are reminded that if they attempt this question, they must demonstrate an ability to use language at a high level. Some dialogues were too simple, not demonstrating the variety of structures and richness found in journal entries and letters.

## Journal Entry

These were done very well, with a number of candid and emotive personal reflections expressed.

## Letters

Also done very well, the better ones using imagery. There were fewer formulaic letters this year.

Examiners commented that the more able candidates opted for the journal entry or letter questions, with a fairly even number of candidates across the two.

The following were areas of general concern in candidates' writing:

- Tenses/verb conjugations, eg *je suis écrire*
- Negatives (especially in compound tenses)
- Reflexive verbs
- An overuse of direct speech
- An absence of accents in the *passé composé*
- Confusion of homophonic verb endings, eg *er/es/é* even *ait*
- Inappropriate use of linking words such as *en revanche*.

Some frequently occurring errors:

- Confusion of *penser à* and *penser de* and other prepositions
- *Tomber amoureux/euse à/avec/dans quelqu'un* rather than *de quelqu'un*
- Confusion of terms of endearment such as *baisers, bisous, s'embrasser*
- Position and use of object pronouns, eg *tu me l'aime*
- Confusion between subject pronouns and disjunctive pronouns, eg *j'aime toi*
- Use of pronouns in the *passé composé*, eg *tu m'aimé*
- Use of auxiliary verbs, eg *j'ai tombé, j'ai parti*
- Carelessness with punctuation sometimes made texts difficult to read
- Gender errors such as *un idée* or *il est amoureuse de moi*.

## Question 2 *Je Suis Amoureux De Ma Meilleure Amie*

### Marking Criteria

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

Success in this section was judged on:

- Global communication of stimulus material

- Capacity to select and use stimulus material
- Effective communication.

Global idea: Being in love with one's best friend

Ideas contained in the text:

- Fear of moving from friends to something more
- One person has gone out with people before and the other has not/is timid/shy
- Fear of rejection/doubt is normal
- Finding an excuse to talk about the situation
- Be prepared for either possibility:
  - he/she is waiting for you to take the plunge
- OR
- he/she just wants to be friends
- Fear of losing best friend by going further
- Need to discuss feelings towards one another
- Shame to ruin a good friendship
- Need to promise to remain good friends even if it doesn't work out
- Taking the risk – the longer you leave it, the worse it is.

Candidates were expected to refer to at least TWO of the above ideas, in addition to the global idea.

## Marking Criteria

### 1999 HSC FRENCH 2/3 UNIT — WRITING SKILLS DESCRIPTORS

<b>20-18 MARKS</b>	<p><b>Excellent</b></p> <ul style="list-style-type: none"> <li>– Great originality and sophistication of ideas that are particularly well developed within the parameters of the concepts in the text.</li> <li>– An ability to manipulate the text in a subtle and skilful way without relying on paraphrasing or quoting.</li> <li>– Very few grammatical errors, which appear to be just careless. Consistent richness of vocabulary and expressions. Complex, varied structures used in an authentic manner.</li> </ul>
<b>17-15 MARKS</b>	<p><b>Very Good</b></p> <ul style="list-style-type: none"> <li>– Passage used as a springboard to produce a good flow of imaginative ideas.</li> <li>– Although there are some grammatical errors, there is still a sophisticated use of tenses, correct agreement and endings, appropriate use of the subjunctive, correct <i>si</i> clauses and expressions such as <i>après avoir lu</i>, good linking words, eg <i>en revanche</i>, <i>pourtant</i>.</li> </ul>
<b>14-12 MARKS</b>	<p><b>Above Average</b></p> <ul style="list-style-type: none"> <li>– Attempt at a degree of sophistication in the expansion of the text although not always successful.</li> <li>– Perhaps a more unusual treatment of the text or an attempt to develop one or more ideas in an interesting fashion rather than simply rephrasing what is given.</li> <li>– Correct usage and positioning of various grammatical structures such as relative pronouns and present participles to create clauses and thus expand sentences. Use of sentence starters such as <i>sans aucun doute</i>. Correct position of common objects. Appropriate and correct use of tenses. Adventurous without being absolutely correct, which would move it further towards 'good' category. Risk-taking, with elements of brilliance combined with ordinariness.</li> </ul>
<b>11-9 MARKS</b>	<p><b>Average</b></p> <ul style="list-style-type: none"> <li>– Global comprehension obvious, with reference to at least two ideas from the passage, and the question answered appropriately;</li> <li>– Not venturing beyond the text for ideas, some expansion of ideas in the text, without going off on any imaginative tangent.</li> <li>– Comprehension of the response not marred by defective French. Simple structures accurate, with the odd special expression. Conjugations with reasonable endings and competent use of present, past and future tenses as appropriate to the question. No English words, reasonable spelling, correct negative constructions with maybe one or two more complicated ones like <i>ne...rien</i>. A range of vocabulary and structures. No risk-taking in terms of French expression.</li> </ul>
<b>8-6 MARKS</b>	<p><b>Below Average</b></p> <ul style="list-style-type: none"> <li>– Global comprehension present with reference to some ideas from the passage, and attempt to address them with little personal expansion.</li> <li>– The uneven quality of the French produces an unnatural flow with stilted communication. The French is basically inaccurate — perhaps some correct expressions — yet communication is not impeded. Common problems would be: poor conjugation of verbs, misuse of tenses, poor spelling, limited and often incorrect use of negatives, evidence of the most basic structures and vocabulary. There is a reliance on the text to pad out their answers.</li> </ul>
<b>5-3 MARKS</b>	<p><b>Poor</b></p> <ul style="list-style-type: none"> <li>– Global comprehension of passage appears to be limited.</li> <li>– A progression of ideas in a reasonably logical manner with no personal expansion. The poor quality of the French impedes communication and the reader has to work hard to understand it. Incorrect genders and verb endings, negatives misplaced, no agreement, poor genders and spelling. Barely recognisable tenses, anglicisms, and in general a very limited ability to manipulate language.</li> </ul>
<b>2-1 MARKS</b>	<p><b>Very Poor</b></p> <ul style="list-style-type: none"> <li>– Lack of use of ideas from the text.</li> <li>– Ideas on a tangent and not developed well.</li> <li>– Such poor French it is barely comprehensible. Copying of language from text. Hardly a sentence correct. Wrong verb endings, negatives misplaced, no agreement, poor genders and spelling. Barely recognisable tenses, anglicisms, and in general a very limited ability to manipulate language.</li> </ul>
<b>0 MARKS</b>	<ul style="list-style-type: none"> <li>– Little information communicated so it is not possible to judge whether the student has understood the passage or not.</li> <li>– No correct French expressions.</li> </ul>

## Typical Answers

### *Excellent response*

Sydney, le 11/11/99

*Ma chérie Marie,*

*Comment vas-tu?*

*Je t'écris cette lettre pour te parler d'un sujet tellement délicat que je ne me sens même pas capable de te parler face-à-face. Cette lettre n'est peut-être pas la meilleure façon de te dire ce que je tiens à te dire mais, franchement, je ne peux pas faire autrement.*

*On se connaît depuis très longtemps. Cette relation qu'on a créé entre nous est quelque chose si belle que je ne voudrai jamais faire quoi que ce soit pour la gâcher.*

*Ça fait longtemps que je te considère ma meilleure amie, pourtant, il n'y a pas très longtemps j'ai découvert quelque chose qui était toujours dans mon cœur mais à qui je n'ai jamais voulu croire. Cette amitié que je sens pour toi n'est pas qu'une simple amitié. C'est beaucoup plus. C'est vraiment de l'amour. Je sais que cette lettre te va peut-être choquer mais quand même je sens une grande urgence pour te l'écrire. Tu me connais et tu sais que je n'ai jamais réussi à bien exprimer mes sentiments mais si tu le veux en trois mots, je t'aime. Je me rends bien compte que peut-être tu seras tellement surprise par cette lettre que tu ne voudras peut-être plus jamais me voir ou peut-être tu te mettras en colère contre moi. Ou bien tu seras déçue par mon attitude et tu verras cette lettre comme une forme de trahison à notre amitié.*

*Ou bien tu me rendras la personne plus heureuse du monde me disant que mon amour pour toi est réciproque et que tu voudras bien devenir ma petite copine et partager cet amour avec moi.*

*N'importe quelle que soit ta décision je veux que tu saches que je t'aime et je t'aimerai toujours. Même si tu ne m'aimes pas je voudrais qu'on reste amis pour toute l'éternité.*

*Je t'embrasse*

*John*

### *Above average response*

*Chère Irène*

*Cette lettre n'est pas une lettre de ce qui c'est passé pendant la semaine. Je t'écris avec urgence, car je ne peu plus caché mon secret. Ne prend pas ce que je vais te dire mal. Depuis deux ans j'essaye da me convaincre si je t'aime ou pas. Enfin j'ai pris la decision que oui je t'aime. Plusieurs fois j'ai voulu te dire que je t'aimais et te demander de sortir avec moi, mais il y a toujours eu le problème, que, tu est ma meilleure amie. Autant que je t'aime avec tout mon cœur, je n'ai pas envie de perdre notre amitié. Je ne sais pas si tu as les mêmes sentiments pour moi, mais je voudrais savoir. S'il te plait si tu ne rescent pas pareille pour moi n'arrête pas d'être ma meilleure amie car perdre notre amitié serait plus dure que de ne pas t'avoir en amour.*

*Je m'excuse de te sortir ça soudainement mais je pensais que ca serait mieux si tu le savais, je*

*ne veux rien caché de toi.*

*Je sais que tu n'ais jamais sorti avec un garçon, mais ça ne fait rien, si tu veux sortir avec moi je prendrai bien soin de toi et je ne te ferais jamais aucun mal. Tu es quelqu'un de très important et je ne veux pas te perdre. Je sais que c'est une décision dure à prendre, mais n'importe quel décision que tu prendra je la respecterai.*

*Pense bien à ma proposition.*

*Je t'aime*

*Pierre-Louis*

### ***Average response***

*Chère Sarah*

*J'ai choisi de t'écrire parce que j'ai quelque chose de te dire. Nous avons été des amis depuis l'année neuf, non? Je me suis encore souvenu quand je t'ai recontrée pour la première fois à la soirée de Kevin. Quand je t'ai vue pour la première fois, j'ai des sentiments pour toi que jamais pour une fille. Après, doucement, nous devenons des amis et maintenant je te vois comme ma meilleure amie. Mais, je me sens plus que ça pour toi. Je ne sais pas comment je peux le te dire, mais je t'aime. Ça t'étonne? Toutes les fois, quand je sortais avec toi, je découvrais que je t'aime plus qu'avant. Je trouve que tu es très gentille, tu toujours volentes d'aider les gens peu capables et les pauvres. Il y a des fois quand je veux te hisser et te baisser, et il y a plusieurs fois, quand je veux te dire que je t'aime mais il n'y avait jamais une fois, quand nous sortons ensemble, juste nos deux. Toutes les fois, tu veux inviter tes amis, c'est parce que tu ne m'aimes pas ou non? Que penses-tu? Tu croies que nous puissions être un couple ou non? Je sais que tu me parles à tes amis, car Belinda m'a dit, mais qu'est-ce que tu te sens de moi? Je dois savoir si je veux que nous dévelopions. Ce soir, quand je te rends visite chez toi, il va être la première fois qu'on peut parler de l'avenir, qu'est-ce que tu penses, nous pouvons devenir un couple ou non? Je peux te dire que si tu deviens ma petite amie, je vais être fidèle de toi, n'importe quoi, mais je voudrais aussi que si nous deviendrons un couple, la relation d'entre nous sera honnête, je ne veux pas avoir le soupçon d'entre nous. Alors, il faut que je te quitte. À ce soir...*

*Amitiés*

*Nick*

*(PS: j'espère tu n'as pas invité Belinda, pour faire les devoirs. Ce soir doit être un soir pour nos deux seulement.)*

## Options

### 2 Unit (General) Section III

#### Film Option *Un Cœur en hiver*

##### General Comments

Candidates should be given the following advice:

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

##### Questions 6 - 8

The Film option was marked out of 21 to become 20 marks (one ✓ = 1 point)

##### Question 6 (a)

Subsection (i) See 2 Unit Question 3 (a) (i) ✓

Subsection (ii) See 2 Unit Question 3 (a) (ii) ✓

Subsection (iii) See 2 Unit Question 3 (a) (iii) ✓

##### *Comment*

Candidates are advised to give a little detail to set the scene and not to assume any knowledge on the part of the examiner.

Candidates needed to show some insight into how Camille was feeling. She is preoccupied with her thoughts of Stéphane. A translation was not required.

##### Question 6 (b)

Subsection (i) See 2 Unit Question 3 (b) (i) ✓ ✓

**Comment**

When referring to a previous scene, be precise, eg in first brasserie scene.

Subsection (ii) See 2 Unit Question 3 (b) (ii) ✓✓

**Comment**

Candidates were also given credit for commenting on the significance of the first confession.

Subsection (iii) See 2 Unit Question 3 (b) (iii) ✓✓✓

**Comment**

Candidates were not required to find a similar example from elsewhere in the film. Candidates needed to contrast Camille and Stéphane. This exchange shows they are very different.

**Question 7 (a)**

See 2 Unit Question 4 (a) ✓✓✓✓

Be aware that Stéphane is not always telling the truth. Don't take all he says at face value.

**Comment**

Candidates were required to refer only to one other scene in the film.

**Question 7 (b)**

See 2 Unit Question 4 (b) ✓✓

**Comment**

Note that Camille's relationship with both men is different.

**Question 8 (a)**

See 2 Unit Question 5 (a) ✓

**Comment**

Candidates were required to mention only one reason for the director's choice of setting.

**Question 8 (b)**

See 2 Unit Question 5 (b) ✓✓✓✓

**Comment**

Note however that candidates were asked to comment on any two of: shot composition, sound track or editing in the question.

**Excellent response**

In Still 15, we see Camille bent over the tap in the bathroom. She looks very feminine and gentle, as she is dressed simply in white with her hair pulled back. By cupping water in her hands and drinking from it, she looks innocent. She is huddled over, maybe protecting herself. Similarly to Still 16 on her in both shots, so she looks small and vulnerable. She doesn't dominate the frame, even though she is our focus. In Still 17, Maxime is shown standing, obviously distanced from Camille, which shows that there is something between them. He is to one side of the frame, surrounded by the stylist décor and paintings of Camille and Maxime's apartment. He also has his eyes lowered, as if both characters feel uneasy. Camille's vulnerability is emphasised in Still 18 where she has wrapped her arms around her knees, and looks to be protecting herself, in a very childlike manner. Maxime being *en amour* in the shot shows that they have become more intimate to discuss her problems and emotions. Still 19 is a reversal of Shot 18, where Maxime is our focus and Camille is *en amour*. He is looking



directly at Camille whereas in Shot 18 Camille avoids making eye contact with Maxime. This has the effect of showing that Camille is finding it difficult to express herself properly, and that Maxime is anxious to hear what she has to say. Shot 20 is almost identical to Shot 18, except Camille has her head up and looks more confident about what she is saying. In Shot 18, 19 and 20, the faces of Camille and Maxime have been clearly visible to show the emotions of the characters, and the soft lighting on their faces emphasises their feelings. Shot 21 is an even closer shot of Maxime, and we see the full realisation of what Camille has said sinking in. He continues to look directly at her, even in Shot 22, where he has resumed standing up, showing the distance between Camille and Maxime.

### **Soundtrack**

We are able to hear very clearly the soft sounds of water gurgling down the sink, as well as the sounds of Camille drinking which adds to the tension in the scene. Otherwise there is silence, which acts like a heaviness, as the audience is waiting. When Camille finally does speak, her voice is full of emotion, and she speaks softly, in a rasping tone, making it difficult for us to understand what she is saying. There are long pauses between what she is saying, and Maxime's response, which adds to the build up of tension. Maxime speaks more clearly and more confidently, making us feel like he has control of the situation.

### **Comment**

It is advisable to answer each technique separately as the candidate above has done. There were several stills on which to comment for shot composition so it was not necessary to treat each one for full marks. Candidates were given full marks if they described two stills well.

Use the film directions. The printed directions mention Camille's voice. You can also see the pauses/hesitation by looking at the printed scenario.

In this question you must comment on the effect, eg the silence and initial lack of dialogue add to the tension.

## **Literature Option**

### **Questions 9 – 14 (c)**

#### **General Comments**

Candidates should be given the following advice:

- It is advisable to read through the passage or passages carefully and then read all the questions before attempting them, to avoid time-wasting repetition.
- When a quote is given, it is a good idea to translate or paraphrase into English and then go into interpretation. Candidates do not need to quote at length from the passages. Line number will suffice. Quoting lengthy passages in French is wasting precious time – avoid quoting in French – paraphrase it in English.
- Never assume a point is obvious to the examiner. State it clearly.
- Although it is not always necessary to name verb tenses, it is advisable to be able to do this.
- When asked about the role of verbs, interpret the functions of tenses according to their specific context, rather than repeat rote-learned textbook definitions.
- It is better to concentrate on quality rather than quantity. Candidates should be succinct and clear in their expression. Markers are not impressed by the use of 'flowery' language, that

is unsubstantiated.

- Take the time to work out exactly what the question is asking you to do.
- Candidates should be familiar with basic linguistic / language techniques as well as stylistic devices, eg repetition, similes, metaphors, personification, choice of vocabulary, punctuation, sentence structure, etc., as well as the effects of the above.
- Candidates must analyse the passage and not merely retell the story.
- Candidates should thoroughly explain their interpretation, rather than assume that the markers will ‘fill in the gaps’. It is important to make a clear conclusion to each logical argument.
- Candidates should number the questions exactly as they appear on the examination paper.
- It is vital that candidates have an excellent knowledge of the set stories and not have to spend too much time understanding the text printed on the examination paper.
- It is essential that candidates write as legibly as possible.

### **Marking Criteria**

The 2 Unit General Literature Paper was marked out of 21, adjusted to 20 marks. Several sections were marked globally/impression marked.

#### **Question 9** ✓✓

- Religious / Catholic medals (depicting saints / ambassadors)
- Worn for any of the following reasons: to protect against the
- flu / to find lost objects / to obey parents / to accompany one to death

#### **Comment**

Most candidates knew this contextual reference.

#### **Question 10**

##### **Part (a)** ✓

- Porch / verandah / balcony / deck which surrounded the narrator’s home

##### **Part (b)** ✓✓

- Father used to sit here watching the setting sun / men used to stop by after work to chat and smoke / meeting place to exchange ideas
- It is here where the narrator first hears M. Veilleux’s story / it is here that the narrator first discovers the struggle between education and religion.

#### **Excellent response**

It was where other men stopped on their way home from their day at work and smoked with Roch’s father. Many discussions took place on the verandah that Roch overheard – it is here, in fact, that he heard the discussion about whether education was more important than religion.

#### **Question 11** ✓✓✓

- Boat which is taking narrator from Quebec to France
- and TWO qualifiers from the following:

- Boat is caught in the storm (explanation / description of situational context)
- Place of the flashback / recalling the past providing the link between the present and the past
- Place of limbo / crisis / the storm is symbolic of the narrator being caught between France and Quebec / between childhood and adulthood / between religion and education
- Contrasts with the *galerie* (stable / lazy afternoon) the turbulent waves / storm

**Comment**

Better candidates interpreted the symbolism of the voyage well.

**Excellent response**

The reference to the *paquebot* at this point in the story reminds the reader that Roch is in a completely different situation. The passenger liner is taking him to France to complete his education. The boat is being rocked by the storm at sea between Quebec and France – on his journey from adolescence to manhood.

**Question 12**

**Part (a)** ✓✓

Candidates needed to elaborate on specific contrasts / differences. Impression / global marking for two points according to the depth of analysis. Examples of possible interpretations follow.

- France represents adulthood / experience / education / sophistication / worldliness / the unknown / independence / freedom / insecurity / no religion
  - Quebec represents childhood / adolescence / safe / small secure / narrow-mindedness / the known / dependence / confinement / religion
- ✓✓ well analysed (more than qualifier)  
✓✗ basic knowledge of context (eg France = adulthood / Quebec = adolescence)

**Comment**

Better candidates analysed the physical and metaphorical contrasts.

**Part (b)** ✓✓

Candidates needed to elaborate on specific contrasts / differences between Quebec and Ontario. Impression / global marking for two points according to the depth of analysis. Examples of possible interpretations follow.

- Ontario even though close / only another part of Canada represents the unknown / the inaccessible / the outside world / the English speaking world / worldliness / a broadening experience.
- ✓✓ well developed analysis (more than one qualifier)  
✓✗ average interpretation (only one qualifier)

**Question 13** ✓✓✓

Better responses discussed the importance of religion and gave specific examples. Depth of analysis was impression marked out of a total of three points. Excellent answers covered a range of ideas. Possible interpretations follow:

- General understanding / paraphrase of quote, eg the French Canadians know their religion / catechism best

Comment on the world of Roch Carrier's childhood, eg

- Religion is pervasive / omnipresent / controlling / a unifying force / a source of education / has a profound influence / provides social cohesion

Comment on how religion affects the narrator, eg

- Religion gradually loses importance as the narrator discovers its shortcomings
- Decline in importance in religion / scepticism due to his questioning and doubts / he begins to find religion burdensome / threatening / ominous
- Religion is a solution to the narrator's problems / he uses religion for his own ends
- Religion explains the constrictions / constraints of life (eg cannot go to the moon ... God will)

✓ ✓ ✓ excellent analysis and examples

✓ ✓ ✗ well developed / convincing / good

✓ ✗ ✗ states religion is important and gives examples

### **Comment**

Many candidates gave convincing analytical responses.

### **Excellent response**

Roch Carrier's childhood world was driven in many ways by religion. It had a profound influence on his life. For example in *Le Jour Où*, he had such a deep belief in religion, he thought that the bells would fly to Rome – he was devastated to discover that they did not. In *Abominable Feuille Roche* says that the Church was one of three places where he lived, signifying the pervasive nature of religion. However, religion can also act as a negative force as in *Le Secret Perdu* and *La Machine* – the thought of demons, souls in purgatory and hell is enough to terrify the children. Religion was the main back bone to Roch's childhood world and community but he was also burdened and hurt by it.

### **Question 14**

**Part (a)** ✓

- Sewn the medals into the narrator's jacket (without his knowledge)

**Part (b)** ✓ ✓

Candidates needed to illustrate knowledge of TWO of the following ideas:

- In order to protect him from evils
- So he would not forget his religion / to inspire him to keep up the faith
- She knew that the narrator would not willingly take the medals with him
- To maintain motherly control / manifest motherly concern / reinforce mother-son bond

**Part (c)** ✓ ✓ ✓

Better responses demonstrated several of the following concepts:

- Displaying knowledge / understanding of the story of the pencil and the medals
- The narrator covers all contingencies / hedges his bets / has a two way bet – if religion will not help him – education will / does not want to rely just on one of them alone / he plays it safe / he is ambivalent – can not turn his back on his past / needs both religion and education in his life
- Acceptance of his religious past / reconciliation with religion
- He is looking to the future whilst retaining the past
- Links back to the title – raises doubts – do the medals float? Will religion save him?
- Can be seen as an allegory of his own emotional / personal decision / conflict – he is undecided
  - ✓ ✓ ✓ excellent analysis
  - ✓ ✓ ✗ average / good understanding
  - ✓ ✗ ✗ paraphrase of the quote / basic understanding

### **Comment**

This question proved to be a good discriminator. Better responses covered a wide range of possible interpretations, whilst acknowledging the essential ambiguity of the ending.

### **Good response**

It shows that Roch is undecided as to which is superior – education or religion. He decides that he will see the good in both and use them to his advantage. ‘I would henceforth count on my pencil’ shows that he respects formal education but he is reluctant to dismiss the medals.

## **Song Option**

### **General Comments**

Candidates should be given the following advice:

- Time should be taken to read through the song and the questions carefully before attempting to answer them. It is a good idea for candidates to underline the key words in the question to ensure that they understand exactly what the question requires
- If a quotation is given it is advisable to translate or paraphrase it before explaining its significance to the song as a whole
- When asked to give examples from the song candidates do not need to quote lengthy passages in French as this wastes time. A line number will suffice. It is important to explain why a particular quotation has been chosen and to give its meaning in the context of the song

- Candidates should explain their interpretation in a clear, concise way remembering that it is the quality rather than the quantity of the answer which determines the mark. They should include all relevant information and show that they have a thorough understanding of the song
- Candidates need to be familiar with basic linguistic/language techniques, as well as stylistic devices, eg repetition, metaphors, personification, level of language, irony, use of tenses, imagery, as well as the effect of these
- It is vital that candidates relate the use of voice, instruments, rhythm, etc. to the question being asked and/or to the themes of the song rather than just give a description of these musical elements.

## Questions 15 - 23

### Marking Criteria

The Song Option was marked out of 22 and adjusted to 20 marks (one \_ = 1 point).

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

### *Ma Plus Belle Histoire D'amour*

#### Question 15

*C'est vrai, je ne fus pas sage,  
Et j'ai tourné bien des pages,  
Sans les lire, blanches, et puis rien dessus* (lines 13-15)

#### Part (a)

- Here the narrator is reflecting on the fact that she has had many love affairs
- She is describing these affairs using the metaphor of pages in a book that she has turned to, none leaving any lasting impression in contrast to the *vous* who is being continually addressed.

#### Part (b)

Reference / quotation / paraphrase + explanation of a relevant example for example:

- |          |  |   |
|----------|--|---|
| • L2     | <i>L'ombre de mes amours anciennes</i>   | The shadow of my past loves   |
| • L7-9   | <i>Que se furent, j'étais précoce,<br/>De tendres amours de gosse<br/>Ou les morsures d'un amour fou</i> | Whether it be, I was precocious,<br>Puppy love<br>Or the bites of a crazy love  |
| • L11-12 | <i>Si depuis, j'ai dit 'je t'aime'<br/>Ma plus belle histoire d'amour, c'est vous</i>                    | If since, I have said 'I love you'<br>My most beautiful love story is you       |
| • L17-18 | <i>Et mes guerriers de passage<br/>A peine vus, déjà disparus</i>  | And my warriors along the way,<br>Barely seen, already disappeared              |
| • L21-22 | <i>C'était vous déjà, et le coeur nu,<br/>Je refaisais mes bagages</i>                                   | It was you already, and with a vulnerable heart, I packed my bags again         |
| • L52-54 | <i>D'autres m'ont ouvert leur porte,<br/>Heureuse, je m'en allais loin de vous,</i>                      | Others have opened their door to me,<br>Happy, I went a long way away from you, |

*Oui, je vous fus infidèle*

Yes, I was unfaithful to you

- ✓✓✓ well-developed interpretation + relevant example
- ✓✓ adequate interpretation + relevant example
- well-developed interpretation + 0 example
- ✓ basic interpretation + 0 example

### **Comment**

This question was handled well by candidates with a good understanding of the song. Candidates are reminded to quote or refer specifically to line numbers when asked to give examples. They also need to explain why they have chosen a particular example to support their answer.

### **Excellent response**

#### **Part (a)**

The singer is referring to her previous relationships and loves. Without the love of *vous* the narrator tried to find love with other people. However these relationships meant nothing to her, which is why she tried so many ‘pages’ or relationships and why they had nothing on them. Although there were many people they were of no significance to her, because they were not the *vous* she wanted.

#### **Part (b)**

Lines 50-54 – These lines also described how the narrator, unable to find the love of *vous*, went to other people to replace the love she could not receive from *vous*.

### **Question 16**

Religious imagery implies a pilgrimage that she had to make and the suffering she endured to reach the reconciliation with *vous*. There is the idea that she is doing penance and that she deliberately imposes suffering upon herself to achieve her goal. There is an inference that she is unworthy of love and by undertaking this journey she is seeking to prove her worth.

Reference / quotation / paraphrase + explanation of a relevant example, for example:

- L38 *Que, pour vous, je l’eus faite, à genoux* ‘That for you I would have done it on my knees’  
Idea of suffering, parallel with calvary, pilgrim crawling on knees to a holy place / idea of praying on knees
- L40 *Que quelques mauvais apôtres* ‘Than a few bad apostles’  
Idea of others trying to stop her from getting back with *vous*, at various points on her pilgrimage she has been led from the true path by a few misguided love affairs
- L50 *Mon Dieu, que j’avais besoin de vous* ‘My God, how I needed you’  
*Vous* is ambiguous – could be referring to God or *vous* in rest of song, could imply that she needs help from God
- L51 *Que le Diable vous emporte* ‘May you go to the devil’

Relates to her religious background/beliefs, cursing the objects of her quest

- L54 *Oui, je vous fus infidèle* ‘Yes I was unfaithful to you’

*Infidèle* also has the idea of a non-believer / infidel, nature of a confession

- ✓✓ adequately explained example
- ✓ basic example

### **Comment**

Most students were able to identify an example of religious imagery in the song but better responses provided a good explanation of these images in the context of the song.

### **Excellent response**

*Mauvais apôtres* – just as Judas betrayed Jesus it needs more than a few bad apostles to betray her to make her lose her patience in the pilgrimage she is making.

### **Excellent response**

‘That for you I would have done it on my knees’ – this suggests a pilgrimage and the suffering she has endured to reach the reconciliation with *vous*. There is also a sense of penance. Barbara thinks herself unworthy of their love so she is deliberately imposing suffering upon herself to prove her worth.

### **Question 17**

- The narrator has come to the realisation that the most beautiful love that she has experienced is the love that she shared with *vous* / she has finally reconciled with *vous*.
- Her journey is symbolic – suggesting life’s journey, her whole lifetime, her quest/search for love, her life and struggles, emotional journey

- ✓✓ well developed explanation
- ✓ adequate explanation

N.B. Candidates do not need to explain who *vous* is to obtain full marks.

### **Comment**

This was a fairly straightforward question and most candidates gave an adequate explanation of the significance of these lines. Better responses went beyond the literal sense of *voyage* to obtain full marks.

### **Excellent response**

The entire song builds to a climax as the singer searches for *vous*. It describes here childhood, adulthood, mistakes and twists and turns on her long road. The lines 70-71 are significant because the singer has finally reached her goal – she has reconciled with *vous*. At this point the phrase is in the perfect tense – she puts down her bags for the final time. The lines are significant because they show the realisation of the singer that her journey is at an end. They also reemphasise the importance of her quest for love to the singer.



### Question 18

- December – depressing cold of the month of December  
Perhaps December also signifies Christmas and a time for family reunions. However she did not receive warmth and only remembers the coldness of those times.
  - September – end of summer/beginning of autumn, weather would be quite pleasant/warmer, time of change. The reconciliation occurs in September, unlike the December meetings of previous years.
- ✓✓ well developed comparison of December and September
- ✓ well-developed description of one month  
basic comparison of both December and September

### Comment

Most candidates had no difficulty explaining the reference to December but some thought that September was the beginning of spring and so misinterpreted this months as one of rebirth etc. Better responses gave a good explanation of how the different seasons reflected Barbara's changing emotions.

### Excellent response

'What did December matter?' – this is probably a reference to a time when people reunite/meet again, especially for Christmas celebrations, a time to share precious time together but it's also suggesting the coldness of the times the month of December. The period of December was most likely Barbara's difficult time without the presence of *vous* in her life.

'It was an evening in September' – the contrast in months is important as it emphasises a different situation. September is a warmer month of the year in France and has a positive connotation because this is when *vous* came back to her. The fact that in September it's warm suggests happiness and the warmth and affection she feels after having found *vous*.

### Question 19

- Barbara's voice is full of emotion, climaxing with the pause and the whispered, breathy delivery of *à genoux* (line 38). It is almost as if she would give away anything, even her dignity, to achieve a rapprochement with *vous* / shows how desperately she wants to get together with *vous*.
- At beginning of stanza she has slowed right down which further reinforces the sense of melancholy / sadness / frustration that is weighing her down
- After *à genoux* there is a change  
- she regains control / strength / resolve / determination

- There is a passionate / powerful delivery on words like *patience* and *violence*. (lines 42-43)

- ✓✓✓ 3 aspects of voice well-explained
- ✓✓ 2 aspects of voice well-explained  
1 aspect of voice well-explained + 2 basic aspects of voice
- ✓ 1 aspect of voice well-explained  
2 basic aspects of voice

### **Comment**

To obtain full marks candidates needed to show how and where Barbara's voice changes in the stanza rather than just describe her voice in general terms. Better responses included comments on specific parts of the stanza and how the changes in her voice reflect her differing emotions.

### **Excellent response**

Over stanza 4 Barbara utilises her control over her voice to emphasise her emotional state and the feeling behind her words. At the beginning of the stanza the voice slows as the singer recalls the length of her 'road'. The rhythm is very free and her voice is emotive and incorporates vibrato to accentuate this emotion. In line 38, on *à genoux* her voice falls to a whisper as if breaking with the motion and strength of her commitment. This occurs right in the middle of the song and is almost a turning point in the piece. After this point the breathiness of her voice fades a little and becomes more confident as the words stress what she would go through for *vous*. The voice speeds up a bit with the accompanying music sounding like a merry-go-round. The final line is strong showing her love for *vous*.

### **Questions 20 - 23**

#### ***Elle A Fait Un Bébé Toute Seule***

#### **Question 20**

- Candidates should note that where lines are translated, the explanation may reinforce the translation without need for a re-statement of the lines' content.
- L3 – recognition of irresponsibility, frivolity of *Elle's* behaviour; Or JJG's mockery / condemnation of this (implicit or explicit)  
Ironic reference to 1920s music for similarly decadent 1970s behaviour  
Recognition: these years saw more independent female behaviour / women following trend of single motherhood
- L4 – recognition of paternal redundancy being absurd

- ✓✓ explanation of both lines, Or excellent one line and superficial other
- ✓ just translation or paraphrase + superficial / implicit explanation of both lines

### **Comment**

Candidates needed to refer in some way to both lines and needed at least a superficial explanation. The two lines were generally well translated or paraphrased. Better candidates showed recognition of the era referred to, and established the ironic parallel between the 1920s and 70s – 80s. Similarly, good responses demonstrated sensitivity to Goldman's viewpoint in assessing the paternal role in line 4. The wide diversity of candidates' opinions in explaining

these lines was rewarded in all cases where their statement was supported by evidence from the song.

**Excellent response**

‘It was these slightly crazy years where fathers were no longer in fashion’

Goldman uses a reference to the 70s and 80s (*un peu folles*) which also harks back to the 20s, *les années folles* reflected in the Charleston type musical accompaniment. He suggests that *elle* didn’t want a father figure in her baby’s life because they were no longer in fashion and she wanted to be an independent woman. This shows he is slightly mocking her decision to undergo the difficulty of raising a child alone simply to be fashionable in assuming *sa nouvelle féminité* her new femininity.

**Question 21**

- For contrast candidates must identify aspects of independence / feminism / loneliness / sadness / solitude affirmed / regretted, bemoaned
- Superficial and easy, casual fleeting relationships – loneliness, difficulty of coping
- Consumer items (money + men), fashionable and frenzied – double, yet alone in it
- *Nouvelle féminité* + freedom of choice – ultimate solitude.

✓✓ developed explanation of both lines, demonstrating global understanding of song

✓ implicit answer (through translation or paraphrase of both lines) with some explanation

**Comment**

Most candidates successfully identified the contrasts between transient and long-term relationships. Better candidates developed their explanation, and elaborated upon more than one contrast, thereby drawing together the various disparate features of *elles* lifestyle.

**Excellent response**

‘Where money and men are easy

she unmakes her double bed by herself’

On the one hand she lives her life in the magazine and for her having enough money and having a man don’t cause her any problems. On the other hand however, unmaking her double bed by herself symbolises her lonely lifestyle which she has chosen. Although she has the lifestyle she chose almost out of a magazine, in reality this isolates her from having a long-lasting and loving relationship because of fashion. The isolation is from the narrator’s point of view who seemingly would prefer she loved him as a husband and not a *grand frère*. She doesn’t have the will to accommodate a full time man into her life and share it with him because she is following fashion.

### Question 22

- Must refer to attitude(s) towards *elle* as conveyed through musical interlude
  - Attitude – mocking; disapproving; condemning; sad; jealous... (a negative view)
  - Musical elements
    - Jaunty, bright, roaring 20s, Charleston, Keystone Cops / Country ‘n Western, square dance, foot tapping’, up-beat etc.
      - Superficiality, frivolity, irresponsibility of lifestyle
    - Rapid rhythm...
      - Frenzied, hectic, busy, demanding lifestyle
    - Rising melody + crescendo + sustained high note ...
      - He thinks she’s on thin ice, she’s heading for a breakdown
    - Trombone accompaniment to other instruments ...
      - Contrast between her public and private faces
    - Fairground, circus style, Laurel and Hardy-esque ...
      - She’s just a clown, not behaving seriously or appearing competent in self-imposed and impossible role
- ✓✓✓ comprehensive analysis of attitude(s) linked to musical elements, showing full understanding of requirements of question
- ✓✓ explicit identification of attitude(s) linked to discrete musical elements
- ✓ comprehensive analysis of attitude(s) linked to musical elements, showing full understanding of requirements of question

### Comment

Successful candidates clearly identified two musical elements and, in linking them to the singer’s negative attitude, developed the connections – showed in what way the attitude was conveyed musically – as required by the question. Examiners were in fact astonished by candidates’ excellent knowledge of the song, in correctly identifying and isolating features of this interlude.

### Excellent response

The interlude is rather reminiscent of the Charleston, a common song from the 1920s. This is the first factor which reflects the singer’s attitude as the Charleston was played during the ‘jazz age’ which marked society’s indulgence in partying and gaiety, their flippant and superficial ways of living life reflects the woman in question, *elle*. In this way through use of banjo, drums, harmonicas and guitars played in the style of US country-western and the Charleston, the interlude comments on her somewhat careless attitude to life.

Goldman uses rhythm and tempo, which is indeed flippant, yet also catchy to suggest the way in which she gets swept up in trends and societal ideas. The fast and perhaps syncopated music shows his attitude to her, that he recognises her ideas but he does not agree with them. This fast-paced music also reflects the way in which her life is rushed and hectic, giving the

impression that life as a single mother is amusing and fun, but on deeper analysis we see that this music is only covering over the loneliness. In this way the interlude reflects his attitude that she is fooling herself by being caught up in such a lifestyle as she is, as really it is superficial and she has only made life harder for herself.

### Question 23

<i>Ma Plus Belle Histoire ...</i>	<i>Elle a fait ...</i>
definite conclusion: sense of fulfilment, reconciliation	inconclusive, cyclical conclusion: singer returns to beginning without establishing <i>Elle's</i> commitment; continues to regret <i>elle's</i> independence, <i>nouvelle féminité</i> .
use of Perfect Tense: <i>je</i> eventually establishes control of the relationship	use of Present Tense: situation unresolved, on-going
increasingly strong delivery = conviction, strength, confidence, faith	instrument, voice & viewpoint change = suddenly sad, quiet, wistful tone
accompaniment continues after voice ceases: all is now harmonious	song ends on solo voice re-echoing title phrase: singer resigned but sad not to change <i>elle's</i> lifestyle, obtain commitment
relationship finally on <i>je's</i> terms	relationship remains on <i>elle's</i> terms
consistently subjective viewpoint, autobiographical style	introduction of subjective viewpoint as revelation (after deceptively 'objective' 3 <sup>rd</sup> person narration)
<i>je</i> spends life searching for love, eventually finds it & is happy/ fulfilled	<i>elle</i> appears not to need/ want love, yet end belies this: enduring ambivalence in relationship between them

- ✓✓✓ thorough analysis of contrasting elements with specific contrasting features of both songs identified, explained and counterbalanced
- ✓✓ explicit contrast established, with some explanation / amplification
- ✓ contrast established superficially / one-sidedly / implicitly

### Comment

Most candidates were able to provide a couple of appropriate contrasts. Markers were generally impressed by the candidates' familiarity with the differing moods of the conclusion. Many successfully identified and explained a range of contrasts, including musical, emotional and linguistic. This question was probably the most competently addressed in this section, offering plenty of scope for the ablest candidates to demonstrate their expertise.

**Excellent response**

The conclusion of the two songs is quite different. *Ma plus belle histoire* finishes on a climax with a crescendo in line 73. It also finishes with a perfect cadence giving it a feeling of finality. On the other hand *Elle a fait un bébé toute seule* anticlimaxes at the end. The happy and fast rhythm finishes and the singer starts whispering. The emotion coming out is sad acceptance while in *Ma plus belle histoire* the emotion is happy acceptance of the destiny. The messages of the songs are also quite different. In *Ma plus belle histoire* the person has changed at the end of the song, she learned something and life has changed for her. In *Elle a fait un bébé toute seule* nothing has changed, everything remains as before, the only message coming out is the acceptance by the author of the fact that things are the same. Hence *Elle a fait un bébé toute seule* finishes with imperfect cadence with *seule* still ringing in our ears.

## French for Commercial Purposes

### 2/3 Unit (General)

#### Questions 24-26

#### Marking criteria

Question 24: was marked out of 13 points for 6 marks

Question 25: was marked out of 10 points for 6 marks

Question 26: was marked out of 12 points for 8 marks

#### Question 24 (13 points for 6 marks)

*Bon de Commande* and *Chèque*

9 points for correctly filling in the *Bon de Commande*

- 1 point for all details of Bernadette Clémence and date of the order filled in correctly.
- 1 point for *mode de paiement: chèque (bancaire)*
- 4 points (2 points per line) for all details

<i>Château Lafitte Premier Cru</i>	<i>1985</i>	<i>10</i>	<i>300F</i>	<i>3000F</i>
<i>Château Lafitte Cru Classé</i>	<i>1993</i>	<i>30</i>	<i>200F</i>	<i>6000F</i>

- 1 point for *montant total des vins commandés : 9000F* (being the sum of 3000F and 6000F)
- 1 point for *remise: 10%*
- 1 point for *signature de l'organisme payeur: Bernadette Clémence*
- 4 points for filling in the *chèque* correctly

*BPF: 8200F* Somme en toutes lettres: **huit mille deux cents francs,**

**A Château Lafitte, A Bordeaux, le 13/11/1999**

The majority of candidates filled in the *Bon de Commande* section correctly. A few candidates

did not fill in the *Remise* 10% and many did not complete details in *Désignation produits*. However, there were many errors in the *chèque*: incorrect spelling of the amount, confusion in filling the first *A...* and the second *A...*

Please note the correct date in both the *Bon de commande* and the *Chèque* was **le 13/11/1999**

**Question 25 (10 points for 6 marks).**

**General Comment**

Most candidates demonstrated a good knowledge of commercial terms in this question. However, many candidates missed out on all available marks by not giving precise and clear answers.

Part (a) 3 points for THREE details:

Mr. Pierre Lafitte/Sales Department/of Château Lafitte.

**Comment**

‘Sales’ was accepted for *Service des Ventes* but not Sales manager/ Sales man.

Part (b) 2 points for explaining that Chateau Lafitte was acknowledging they have received the order.

**Comment**

‘Reception’ was not accepted.

Part (c) Marked globally for Subsections (i) and (ii)

1 point for: inform Chateau Lafitte about the delivery

1 point for: let Chateau Lafitte know immediately.

**Comment**

Many candidates gave the same answers for Subsections (i) and (ii).

Part (d) 1 point for each Subsection

(i) Delivery order number

(ii) Date the payment was received

(iii) The order has been paid.

**Comment**

No mark was given for translation of the terms in Subsections (ii) and (iii). Candidates needed to show they understood what these terms ‘referred’ to.

## Question 26 (12 points for 8 marks)

### General Comments

The majority of candidates were familiar with the format of the letter. The introduction and the conclusion were also well written. However, many candidates tended to copy sentences from previous letters. Candidates are advised to read the whole letter carefully before filling in the blanks to avoid repeating the cues as some of these cues have already been rendered for them.

2 points for both addresses correctly placed

1 point for *Objet: Renvoi de livraison/ refus de livraison* or similar answers

### Comment

Many candidates wrongly put: *Accusé de réception de la commande* (which appeared in Chateau Lafitte's letter)

1 point for *A l'attention de Monsieur Lafitte*

### Comment

Not accepted: *Pierre, Pierre Lafitte* (without *Monsieur*)

1 point for correct place and date: *Bordeaux, le 20 novembre 1999*

### Comment

Any date from November 20<sup>th</sup> to the end of November was accepted

1 point for *Monsieur* in the form of address and in the conclusion

3 points for correct acknowledgement of the delivery + mention of the delivery date

2 points for good linking sentence to the *formule de politesse*

### Comment

Some candidates did not understand the meaning of this term. However there were many excellent conclusions with correct spelling.

1 point for appropriately signing off: *Bernadette Clémence*

Madame Bernadette Clémence

## 2 Unit (Common) Section III

### Film Option (Questions 3-5)

The examiners were pleased to read answers from candidates with such an excellent command of the language and a sound knowledge of the film. On the whole, too, it was pleasing to know that candidates have reached such a mature level of English expression.

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

Candidates should be given the following advice:

- Read through the passage from the scenario and the questions carefully before starting to answer the questions.
- Look carefully at the stills and quote from the scenario to support technique answers.



- Giving the lines when quoting from the text is helpful.
- When a quote is given, it is important to translate or paraphrase into English to show that you have understood the French.
- Never assume a point is obvious to the examiner. State it clearly.
- Take time to work and examine what the question is asking. Highlight the key words.
- Cross off each question after completing it to ensure no questions are omitted by accident.
- Concentrate on quality not quantity. Be clear in expression.
- Candidates need to be familiar with basic linguistic/language techniques as well as film technical terms.
- Candidates should be aware that if they are short of time it is advisable to write in point form.
- Leave a few lines after each question in case you want to come back to it.

### Marking Criteria

Marked out of 29 adjusted to 20 marks (one ✓ = 1 point)

#### Question 3 (a) Subsection (i) ✓

The recording of the sonatas and trios by Ravel – must mention violin/Ravel/sonatas

##### **Excellent response**

‘When do you finish?’ – Stéphane’s question refers to Camille’s recording. Camille is a violinist who is in the middle of recording a disk. Stéphane’s question is a practical enquiry about her schedule - it is a natural question because he has worked on her violin and would be interested in her music. Camille is recording the sonatas of Ravel in a trio.

#### Subsection (ii) ✓

In theory it depends on how the recording goes. There may have to be retakes.

##### **Good response**

Camille says *en principe* – supposedly or planned, because she is unsure exactly when the recording will finish. It has been scheduled to finish tomorrow but Camille is not very interested in the recording – she is preoccupied with thoughts of Stéphane.

#### Subsection (iii) ✓✓

Translation – Don’t/hardly know any more. She’s so preoccupied with her thoughts of Stéphane, his lack of response to her invitation to attend.

##### **Excellent response**

She says ‘I don’t really know any more’ whether she’s ‘happy’ (with the recording) because she’s very hurt, bewildered and unhappy within herself due to the fact that Stéphane hasn’t been to see her recordings since that last time in the rain. The line shows that her mind hasn’t been on her work but on Stéphane – it shows just how much she’s been affected by him.

##### **Comment**

Some candidates were puzzled by *ne...plus*. In this question it was necessary to show an understanding of the quote and to explain why Camille said this.

**Part (b) Subsection (i) ✓✓**

Normally Stéphane is not interested in travelling and meeting clients. Here he would like to escape from the situation.

In the first scene in Carlo's brasserie, he refuses to go to Geneva and says, *Quelle idée!*

**Excellent response**

In her first scene at Carlo's Brasserie, Maxime urged Stéphane to *Prendre l'air pour une fois* – get a change of scene/some fresh air. Stéphane was very quick to dismiss the idea. *Non* – 'No' – not even considering the possibility. It showed Stéphane's static nature, not wanting to take on Maxime's position as the Public Relations side of the company. Maxime is thus surprised when Stéphane offers to go to London – it is atypical of Stéphane and shows an adventurous change in his character. It is also dramatic irony because the viewer knows that Stéphane is offering to go to escape the awkwardness with Camille (after café scene Stéphane is 'running away'). Maxime is ignorant of this, and is therefore very surprised by Stéphane's offer.

**Comment**

Most candidates handled this question very well. It was not necessary to analyse why Stéphane makes this surprising offer but many candidates were capable of doing so.

**Subsection (ii) ✓✓**

She is thinking about the situation, relationship (not Stéphane)

All the time, constantly

She is having difficulty saying this (*points de suspension*)

(Any TWO of the above answers)

**Excellent response**

Camille is talking about Stéphane and the things that they have said to each other, when she says that 'she thinks about it ... she thinks about it all the time.' It shows the impact that their drink in the café (when it was raining after rehearsal) and his subsequent rejection of her has had. The suspension points show how difficult it is for Camille to say those words and the emotion of the natural pauses is clear. The opening, 'but it's me that ...' shows that she is being truthful to Maxime, the lines become almost confessional as she admits the extent to which it (the events and exchanges), have plagued her mind.

**Comment**

Candidates were not confident with *y* and confused it/the situation with him/Stéphane. Excellent responses noted the difficulty that Camille had by commenting on the pauses or the *points de suspension*.

**Subsection (iii) ✓✓✓✓**

Camille is passionate, open, reveals herself.

They are at odds.

Stéphane is closed off, fails to get involved on an emotional level.

**Same scene**

Camille asks why he's avoiding her, he says he's not/cuts her off.

Lines 50-55

Camille asks if she's upset him. He claims he's had a lot of work.

Lines 56-61

Camille says she loves music. He says it's a dream. Lines 141-146

Camille asks what he's protecting himself from – he claims he's exposing himself. Lines 110-115

### Scene from elsewhere

- Scene in brasserie when Camille claims they've said a lot to each other and he says they've said nothing.
- Scene in car where he says he doesn't love her, while she fully reveals her love.
- Dinner at Lachaume's – she is brave and speaks out while Stéphane won't reveal himself.

### Excellent response

These lines show that Camille is a very emotional, passionate person who is open with her feelings, Stéphane on the other hand will not admit his emotions and offers a practical, cruel explanation for his behaviour. For example Camille says that his denial of friendship is sad – she is genuinely affected by Stéphane's cruelty. Stéphane reduces and belittles the relationship between him and Maxime even further by saying it 'would be sad to mistake or use the wrong words'. Stéphane also denies personal emotion when he says 'music is dreams', this reduces all of Camille's work and removes emotions evoked by music from reality – he does not allow himself to become involved with Camille's emotional plea about music. The link between the two has always been music and violins, and she reminds him of music's emotive qualities – Stéphane will not express his emotions.

We also see this in the car scene, when Camille expresses her love and desire for Stéphane – *J'ai envie de vous* 'I want you' and Stéphane shuts her out by saying *Je ne vous aime pas*. He cannot admit his feelings to himself nor to her.

These examples show Camille is prepared to take risks and reveal her emotions and passions, and Stéphane's tendency to reduce and belittle these advances because he cannot express his own feelings.

### Comment

Some candidates did not see the contrast between Camille and Stéphane in this exchange. There were several examples that candidates could quote to back up their answers.

### Question 4

#### Part (a) ✓✓✓✓✓

Discussion/analysing Stéphane's attitude to his relationship. Initially, good friends, then go out less – Stéphane was an alibi for Maxime – jealous of Maxime's nocturnal activities. Is jealous of Maxime's relationship with Camille. Later reveals he's sad to lose Maxime's friendship.

Here – he denies the friendship and says there is none.

### Other scenes

- 2 squash scenes – losing and later winning.
- In car he says he wanted to seduce Camille to get back at Maxime.
- He is hurt in the brasserie that Maxime hasn't told him before about Camille.
- When Maxime visits his new workshop, he is very aware of how long since they've seen each other.
- He tells Camille in her apartment that he has lost Maxime.

### Excellent response

Stéphane and Maxime know each other very well, we see from the beginning that *on se comprend sans se parler* they understand each other without talking. However in Stéphane's narrative at the beginning of the film we get the impression that their relationship is starting to change because Stéphane no longer accompanies Maxime on his nocturnal outings.

Stéphane's denial of friendship in this scene would contradict the deep understanding and the secrets they share throughout the film (e.g. Maxime tells Stéphane about his relationship with Camille). Stéphane says **there is no friendship between Maxime and I**.

We see Stéphane begin to assert his dominance over Maxime, e.g. when he wins the squash game, as if he resents Maxime's position as the action man and the romantic figure with Camille. However we see Stéphane deny feelings of jealousy for Maxime when Stéphane has lunch with Hélène. He says that jealousy is a feeling he has never felt towards Maxime. Their relationship does change throughout the film but it is undeniably close and they understand each other well.

### Comment

There is a lot that could be said about Stéphane's attitude to his relationship with Maxime as it passes through many phases. The question asked about Stéphane's **attitude** to the relationship so it is irrelevant what Maxime thought or said or did.

### Part (b) ✓✓

- Camille has a physical relationship with Maxime and yet doesn't feel so strongly towards him. She does not want to conceal things from him and yet in a way she does by saying *rien*.
- Camille has a non-physical relationship with Stéphane and yet she feels so attached. The *rien* conceals a lot of emotion. Nothing has happened and yet a lot has been felt.

### Good response

She has not been physically unfaithful to Maxime – which shows the loyalty she bears to him and how she doesn't want to hurt him. She wants to be honest with him.

Nothing sexual 'has happened' between her and Stéphane, but something emotional and not directly said out loud **has** happened between them – she's fallen in love with him, but hasn't broken any sexual barrier because she feels loyalty to Maxime but she can't help but confess it honestly to Maxime now.

## Question 5 (a)

### Subsection (i) ✓✓

- This is a social setting in an upper middle class milieu. It shows they have sufficient money to eat out all the time.
- The public setting highlights the private emotions.
- This is a comfortable zone for all concerned – a central ground – they can come and go.

(Any TWO of the above answers)

### **Excellent response**

The most intimate scenes take place in the very public café. It introduces their culture and the socio-economic status. It is a place where they must uphold behaviour and reputation. It is, also, a common, continuous thread, linking the film together. This setting makes Camille's drunken outburst all the more extreme, as she defies here social stature, belittling Stéphane publicly (and in front of his friends – Brice and fiancée Coline, Hélène) and using embarrassing vulgar language.

### **Comment**

This was a challenging question but it was well handled by many candidates. In a question like this candidates should consider more than one aspect in their answer.

### Subsection (ii) ✓✓✓✓

#### Still

- 2 Both men looking at Camille – focus of attention. Maxime in centre of shot, barrier between the two of them. It appears that she is on opposite side of table – often in background (2 suitors)
- 4,9,10 Only Camille, Stéphane *en amour*. Her eyes are cast down – the camera moves in closer till Camille is the centre of the shot (she's becoming more intimate).
- 13 Stéphane is leaving. He is to the right of the shot and seems solitary because of the empty frame (empty apart from the bar and glasses). We see Camille in right foreground not looking at him – abruptness of leaving is highlighted.
- 14 Almost the same shot of Camille, but Maxime in the centre of the shot. We can see from his face and the direction of his eyes that he suspects something.

### **Excellent response**

#### Still

- 2 The two men side by side, like twins almost and both eyes on Camille with Maxime our focus in center, and Camille seen from behind on the side, which emphasises the distance (physical and emotional since S's been 'avoiding' her) between her and Stéphane.
- 4 Camille *en amour* and Stéphane now focus of attention and brasserie in mirror behind – therefore more personal between these two, emphasises Maxime's absence and its affect on their conversation.
- 9 Camille now focused with Stéphane *en amour* at right – her eyes are down – not eye contact, Camille's modesty – distance between them noted, due to Stéphane's reserve.

- 10 As for 9 but she's now much closer, looking towards him but down, shoulders hunched up – the conversational is now more intimate, she's trying to break through his reserve to ask a personal question.
- 13 Emotional distance between Stéphane and Camille for they're facing opposite ways with Stéphane focus as he's standing, brasserie setting now more important emphasises fact that he's walking away from personal table conversation, so Camille's now on side and low in shot.
- 14 We can't see her face *en amorce* but Maxime's suspicious gaze is our focus and he's gazing right at her. His shoulders are back – body language shows new rift between these two.

### **Comment**

When answering questions about shot composition it is advisable to see if there is a common thread or a sequence. In this case shots 4, 9 and 10 are very similar so candidates needed to mention the development through the shots e.g. Camille is getting more involved and leaning forward and the camera is closer to her.

### **Part (b) ✓✓✓✓**

#### Camera Work

- Panning shot as Camille goes to bed.
- Panning as Maxime moves to her bed/then back to bar and back again.
- Camera moves in as she washes her face, focuses on her.
- Effect – her lassitude, anxiety and his agitation.

#### Editing

- Cuts from Camille to Maxime and back. This shows tension – he is watching her.
- Effect – her stress and his anxiety.
- He is partly in some shots and then he moves away.

#### Soundtrack

- You notice lack of dialogue first of all. It seems slow at this point.
- Silence while she's washing her face / slight water noise.
- Camille's croaky voice – on the point of tears.
- Lots of pauses – give heightened sense of tension.

### **Excellent response**

#### Soundtrack

At first silence except for her drinking water (15), sliding into sheets of bed (16), Maxime's tie coming off (17) – all this emphasises the fact that there's no dialogue therefore increases tension, anticipation of Camille's confession. 18-22 there's dialogue (with pauses, again, sense of slight unease) and apart from that there's just faint creak of bed as Maxime sits down (18) and gets up and his footsteps and turn around on 22.

## Camera work

15, 16 Medium shots of Camille emphasize her aloneness and separateness from more distant shot (17) of Maxime. (Camera follows her between 15 and 16 to bed). 18-21 are closer shots of the two together because they've been drawn together for the moment by the honesty of her confession and his sympathy. 21 Close-up to show Maxime's reaction to her confession. 22 Maxime now shown in medium shot at much longer distances now shows how he is now not as close to Camille anymore for she now loves Stéphane – Maxime's now a smaller part of Camille's life.

### **Comment**

It is important that candidates understand the relevant technical terms. While the soundtrack and editing were well handled candidates were sometimes less confident when writing about camera work. Candidates need to be aware that each still published does not represent a shot with a cut between each still. There may be a panning movement between stills or some shots may be left out. There was a general assumption that there is a cut between stills 15 and 16, whereas in fact there is a pan. Candidates should refer to the film script.

## **Literature Option**

### **Questions 6 – 13 (c)**

#### **General Comments**

Candidates should be given the following advice:

- It is advisable to read through the passage or passages carefully and then read all the questions before attempting them, to avoid time-wasting repetition.
- When a quote is given, it is a good idea to translate or paraphrase into English and then go into interpretation. Candidates do not need to quote at length from the passages. Line numbers will suffice. Quoting lengthy passages in French is wasting precious time – avoid quoting in French – paraphrase it in English.
- Never assume a point is obvious to the examiner. State it clearly.
- Although it is not always necessary to name verb tenses, it is advisable to be able to do this.
- When asked about the role of verbs, interpret the functions of tenses according to their specific context, rather than repeat rote-learned textbook definitions.
- It is better to concentrate on quality rather than quantity. Candidates should be succinct and clear in their expression. Markers are not impressed by the use of 'flowery' language, that is unsubstantiated.
- Take the time to work out exactly what the question is asking you to do.
- Candidates should be familiar with basic linguistic / language techniques as well as stylistic devices, eg repetition, similes, metaphors, personification, choice of vocabulary, punctuation, sentence structure, etc, as well as the effects of the above.
- Candidates must analyse the passage and not merely retell the story.

- Candidates should thoroughly explain their interpretation, rather than assume that the markers will ‘fill in the gaps’. It is important to make a clear conclusion to each logical argument.
- Candidates should number the questions exactly as they appear on the examination paper.
- It is vital that candidates have an excellent knowledge of the set stories and not have to spend too much time understanding the text printed on the examination paper.
- It is essential that candidates write as legibly as possible.
- Candidates are reminded that they need to have an analytical, global understanding of the stories and not simply to rely on an extract in the examination.
- Avoid restating the question in your answer.

### Marking Criteria

The 2 Unit Common Literature Paper was marked out of 21 adjusted to 20 marks. Several sections were marked globally/impression marked.

#### Question 6 ✓

- Religious / Catholic medals (depicting saints / ambassadors)
- Worn for any of the following reasons: to protect against the flu / to find lost objects / to obey parents / to accompany one to death

#### Comment

Most candidates were able to give specific examples of the use of the medals, thereby showing extensive knowledge of the text.

#### Average response

The *médalles* were medals made in the image of various saints, which hung around the neck of Roch and of all Catholic Quebec children to protect them from both spiritual and physical ills e.g. flu / to help them to obey their parents.

#### Question 7 Part (a) and (b) ✓ ✓

Responses were marked globally and the better candidates needed to go beyond vocabulary recognition to gain both marks.

- Porch / verandah / balcony / deck which surrounded the narrator’s home / father used to sit here watching the setting sun / men used to stop by after work to chat and smoke / meeting place to exchange ideas
- It is here where the narrator first hears M. Veilleux’s story / it is here that the narrator first discovers the struggle between education and religion

#### Comment

Most candidates were able to state what the *galerie* was. Better responses made a link between the verandah and the narrator’s first encounter with M. Veilleux’s analogy.



**Excellent response**

**Part (a)**

The *galerie* was a wooden verandah, which was a typical architectural style of many *Quebécois* homes. In this case, it went right around the author's house.

**Part (b)**

The men, idle after their day of work, would stop to smoke with Roch's father on the *galerie*. It was on the porch that Roch heard the discussion which he proceeds to relate and ponder over during his voyage to France.

**Question 8** ✓✓

Boat which is taking narrator from Quebec to France and one qualifier from the following:

- It is place of the flashback / recalling the past providing the link between the present and the past
- It is the place of limbo / crisis / the storm is symbolic of the narrator being caught between France and Quebec / between childhood and adulthood / between religion and education
- Contrasts with the *galerie* (stable / lazy afternoon) versus the turbulent storm

**Comment**

Points here were awarded for depth of analysis. Better responses included a symbolic interpretation of his voyage from Quebec to France.

**Excellent response**

The *paquebot* is the boat which takes the narrator from Quebec to France. The boat serves as a metaphor for his own existence – halfway between child and man / religion and education – whilst the boat itself, buffeted by a storm, continues its journey between Quebec and France. The tempestuous sea is like the change and turmoil in his mind.

**Question 9**

**Part (a)** ✓✓

Better candidates elaborated on specific contrasts / differences. Impression / global marking for two points according to the depth of analysis. Examples of possible interpretations follow.

- France represents adulthood / experience / education / sophistication / worldliness / the unknown / independence / freedom / insecurity / no religion
- Quebec represents childhood / adolescence / safe / small secure / narrow-mindedness / the known / dependence / confinement / religion

✓✓ excellent analysis

✓X average interpretation

**Comment**

Many candidates elaborated on a range of literal and metaphorical contrasts.

**Excellent response**

He associates Quebec with adolescence, France with manhood. By going to France, he is leaving his family and village in humble Quebec, going into the real, modern world. We also see the mother's narrow viewpoint that France is 'a land without religion' a typical *Quebécois* view, in light of Quebec's history and how they have clung so fervently to Catholicism.

**Part (b)** ✓✓

Candidates elaborated on specific contrasts / differences between Quebec and Ontario. Impression / global marking for two points according to the depth of analysis. Examples of possible interpretations follow.

- Ontario even though close / only another part of Canada represents the unknown / the inaccessible / the outside world / the English speaking world / worldliness / a broadening experience
- With the use of *même*/even – suggests that it is a rare occurrence for a French Canadian to go there / it is inconceivable / indicates a childish perspective.

**Comment**

Although the majority of candidates explained the physical difference between Quebec and Ontario, better candidates analysed the cultural and linguistic disparities between the two provinces.

**Excellent response**

Because Mr Veilleux had journeyed to Ontario, his words have extra weight as Roch considers that he has ‘seen the world’. Thus, Ontario, in the English speaking part of Canada is presented as a place of worldly sophistication, while French speaking Quebec is a place of religion. Mr Veilleux stresses that it is the French Canadians who best know their catechism. The fact that Mr Veilleux has even been to Ontario gives him status – he has far more worldly experience than the other villagers.

**Question 10** ✓✓✓

Candidates had to discuss the importance of religion and give specific examples. Depth of analysis to be impression marked out of a total of three points. Excellent answers covered a range of ideas. Possible interpretations follow.

- Religion is pervasive / omnipresent / controlling / a unifying force / a source of education / has a profound influence / provides social cohesion
- Religion gradually loses importance as the narrator discovers its shortcomings
- Decline in importance in religion / scepticism due to his questioning and doubts / he begins to find religion burdensome / threatening / ominous
- Religion is a solution to the narrator’s problems / he uses religion for his own ends
- Religion explains the constrictions / constraints of life (eg cannot go to the moon ... God will)

✓✓✓ excellent analysis and examples

✓✓X well developed / convincing / good

✓XX average

**Comment**

The response to this question required a global interpretation of the importance of religion in the world of the narrator. Better answers included specific examples, referring to both the community and the child himself.

**Excellent response**

In Roch Carrier’s childhood, religion – especially Catholicism – is very important in society, in school and for the individual. The village of Roch’s childhood typifies the religious sentiments of the French Canadians, and in this story, it can be seen as a major influence on everyone’s

lives. The quote ‘we, the French Canadians ...’ signifies the pervasive nature of religion and also indicates the sense of patriotism and parochialism which accompany religion. In other stories, Roch, as a child, becomes a victim of religious dogma and excessive myth, which leads him to question religious values as he grows up. ‘I could no longer believe in religion in *Le Jour où* indicates that Roch is ready to reject religion but the influence is too strong. When he states ‘if all the saints of the medals...were powerless...’, religion is placed first in the sentence – it still gets his first preference. Therefore, the role of religion in Roch’s childhood world was very central to all aspects of life in the village.

### **Average response**

Religion played an enormous part in the confined community of Roch. It created a hierarchy in the village; the church being a place of importance. Frequent reference is made to God, to the Pope, to the Catholic Action Newspaper and to the Nuns. Many of the narrator’s childhood recollections involve going to mass etc. The narrator’s father makes frequent reference to God in *La Mort Imbécile*, e.g. *Le bon Dieu est juste*. In the story *Les Médailles*, we see that it is a religious tale that the narrator recalls, as he makes his journey to France.

### **Question 11**



Candidates needed to demonstrate knowledge of and development of one of the following concepts:

- Adult perspective espousing viewpoint of the child (or expressed in other terms) such as: voice of the young boy, at the time of hearing the story, through the voice of the mature narrator, who is remembering it on the boat / dual narrator – older narrator reflecting ironically on how ‘experienced’ M. Veilleux really was

OR

- Child perspective – simple logic / exaggeration / naivety

### **Comment**

Many candidates described and identified what narrative perspective is and then justified their stance.

### **Excellent response**

The narrative perspective shown in lines 17-19 is that of Roch, the adult, writing in a childish point of view. The naïve child, whose exposure to the outside world was limited at the time, idolizes the old men who have left the village, e.g. Mr Veilleux, Pouce Pardu etc. The hyperbole, ‘he had seen the world’, is very naïve and represents the thoughts of the awed child.

### **Question 12**



Good responses illustrated knowledge of and development of several of the following concepts:

- General understanding of the story – symbols – pen = education / medals = religion
- Allegorical / fable-like / metaphorical
- Like a scientific experiment / hypothetical / reinforced by use of imperative e.g. *Supposons*
- Use of people’s names *Albert* etc allows identification
- Concrete / tangible objects versus abstract concepts
- Made simple to persuade / convince people who are not educated
- Idiomatic register of language rendering speech imperfections *J’vais / i’a*

- ✓✓✓ excellent analysis
- ✓✓X good discussion
- ✓XX general / paraphrase of the story

**Comment**

While most candidates displayed a general knowledge of Mr Veilleux's story, better interpretations showed more in-depth analysis of its symbolism.

**Excellent response**

It is like a parable in structure, taking a hypothetical situation and making use of symbols. The fact that the pencil floats means that Arthur will be saved; symbolic that knowledge endures and education/science will outlast catechism. The logic used is childish, but is accepted by the other men, probably because Mr Veilleux's audience is not well educated. The simplistic representation is a combination of subject matter, punctuation and grammar.

**Question 13**

**Part (a) and (b)** ✓✓

Part (a) amalgamated with Part (b) to avoid awarding purely plot / storyline knowledge. Candidates needed to illustrate knowledge of two of the following ideas:

- Sewn the medals into the narrator's jacket -- without his knowledge – in order to protect him from evils
- So he would not forget his religion / to inspire him to keep up the faith
- She knew that the narrator would not willingly take the medals with him
- To maintain motherly control / manifest motherly concern / reinforce mother-son bond

**Comment**

The majority of candidates identified the correct response in Part 13 (a) and elaborated on the mother's intention.

**Part (c)** ✓✓✓

Better candidates illustrated knowledge of and development of several of the following concepts.

- The narrator covers all contingencies / hedges his bets / has a two way bet – if religion will not help him – education will / does not want to rely just on one of them alone / he plays it safe / he is ambivalent – can not turn his back on his past / needs both religion and education in his life
- Acceptance of his religious past / reconciliation with religion
- He is looking to the future whilst retaining the past
- Links back to the title – raises doubts – do the medals float? Will religion save him?
- Can be seen as an allegory of his own emotional / personal decision / conflict – he is undecided

- ✓✓✓ excellent analysis
- ✓✓X good understanding of ambivalence
- ✓XX paraphrase of the quote

### **Comment**

Excellent responses covered a wide range of interpretations and possibilities; acknowledging the ambiguity of the ending.

### **Excellent response**

'I could, from now on, count on my pencil' seems to indicate that Roch is hedging his bets regarding religion. He says 'if all the saints...were powerless' – thus admitting the possibility that religion may have no value. We know that he values instruction and education, but is unable to turn his back on his religious past. He keeps the medals in the lining of his jacket, although doubting whether religion can protect him. He is certain, however, that he can count on education wholeheartedly. The ending, which links back to the title - do the medals float? - can be perceived as an allegory of his own emotional conflict or turmoil.

## **Song Option**

### **General Comments**

Candidates should be given the following advice:

- Time should be taken to read through the song and the questions carefully before attempting to answer them. It is a good idea for candidates to underline the key words in the question to ensure that they understand exactly what the question is asking.
- If a quotation is given it is advisable to translate or paraphrase it into English before going on to give an explanation of its significance to the song as a whole.
- When asked to give examples from the song candidates do not need to quote lengthy passages in French as this wastes time. A line number will suffice. It is important to explain why a particular quotation has been chosen and to give its meaning in the context of the song.
- Candidates should explain their interpretation in a clear, concise way remembering that it is the quality rather the quantity of the answer which determines the mark. They should include all relevant information and show that they have a thorough understanding of the song.
- Candidates need to be familiar with basic linguistic/language techniques, as well as stylistic devices, eg repetition, metaphors, personification, level of language, irony use of tenses, imagery, as well as the effect of these.
- It is vital that candidates are able to relate the use of voice, instruments, rhythm, etc. to the question being asked and/or to the themes of the song rather than just give a description of these musical elements.
- 

### **Questions 14 - 22**

### **Marking Criteria**

The Song Option was marked out of 24 adjusted to 20 marks (one \_ = 1 point).

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

### ***Ma plus belle histoire d'amour***

**Question 14****Part (a)**

- Here the narrator is reflecting on the fact that she has had many love affairs.
- She is using the metaphor of her love affairs being like pages in a book that she has turned, but none of them has left any lasting impression unlike the *vous* who is being continually addressed.

**Part (b)**

Reference / quotation / paraphrase + explanation of 2 relevant examples for example:

- L2 *L'ombre de mes amours anciennes* 'The shadow of my past loves'
- L7-9 *Que se furent, j'étais précoce,  
De tendres amours de gosse  
Ou les morsures d'un amour fou* 'Whether it be, I was precocious,  
Puppy love  
Or the bites of a crazy love'
- L11-12 *Si depuis, j'ai dit 'je t'aime'  
Ma plus belle histoire d'amour, c'est  
vous* 'If since, I have said 'I love you'  
My most beautiful love story is you'
- L17-18 *Et mes guerriers de passage  
A peine vus, déjà disparus* 'And my warriors along the way,  
Barely seen, already disappeared'
- L21-22 *C'était vous déjà, et le coeur nu,  
Je refaisais mes bagages* 'It was you already, and with a vulnerable  
heart, I packed my bags again'
- L52-54 *D'autres m'ont ouvert leur porte,  
Heureuse, je m'en allais loin de vous,  
Oui, je vous fus infidèle* 'Others have opened their door to me,  
Happy, I went a long way away from you,  
Yes, I was unfaithful to you'

- ✓✓✓✓ well developed interpretation + 2 well explained examples
- ✓✓✓ well developed interpretation + 1 well explained example
- adequate interpretation + 2 well explained examples
- ✓✓ well developed interpretation + 0 examples
- basic interpretation + 2 basic examples
- ✓ basic interpretation + 0 examples

**Comment**

Most candidates had a good understanding of what these lines were referring to and expanded on the ideas present in them. To obtain full marks candidates needed to give two relevant, specific examples of these ideas from the rest of the song and to explain how these examples supported their interpretation of the lines.

**Excellent response****Part (a)**

The singer is referring to all her past love affairs, which, in those lines, she likens to pages in a book – they were however blank and left no lasting impression on her unlike the *vous* of the song who her most beautiful love story. She was not wise because she had so many love affairs (which she likens to turning pages in a book) – she turned these pages without reading them, they were blank and with nothing on them. This means they had no lasting effect on her.

### Part (b)

The same idea about Barbara having many love affairs is expressed in the first stanza *L'ombre de mes amours anciennes* – the shadow of my former loves – is plural. This indicates many past loves. Also the words *j'étais précoce* contain the notion that she had many lovers because Barbara says that she was precocious and started falling in love when she was barely 15.

The notion of her seeking love elsewhere and having several other lovers is also expressed in lines 52-54 *D'autres m'ont ouvert leur porte ... je vous fus infidèle*. This translates as 'Others opened their door to me ... I was unfaithful to you' and indicates several other loves apart from *vous*.

### Question 15

Reference / quotation / paraphrase + explanation of a relevant example, for example:

- L38 *Que, pour vous, je l'eus faite, à genoux* 'That for you I would have done it on my knees'  
Idea of suffering, parallel with calvary, pilgrim crawling on knees to a holy place / idea of praying on knees
- L40 *Que quelques mauvais apôtres* 'Than a few bad apostles'  
Idea of others trying to stop her from getting back with *vous*, at various points on her pilgrimage she has been led from the true path by a few misguided love affairs
- L50 *Mon Dieu, que j'avais besoin de vous* 'My God, how I needed you'  
*Vous* is ambiguous – could be referring to God or *vous* in rest of song, could imply that she needs help from God
- L51 *Que le Diable vous emporte* 'May you go to the devil'  
Relates to her religious background/beliefs, cursing the objects of her quest
- L54 *Qui, je vous fus infidèle* 'Yes I was unfaithful to you'  
*Infidèle* also has the idea of a non-believer / infidel, nature of a confession

- ✓✓✓ 2 well explained examples
- ✓✓ 1 well explained example + 1 basic example
- ✓ 2 basic examples or  
1 well explained example

### Comment

It was easy for most candidates to identify 2 examples of religious imagery in the song. The difficulty, and therefore the discriminator, was their ability to give a good explanation of these images in the context of the song.

**Excellent response**

Lines 37 – 38 – She swears to them that she would have done anything to be reconciled with them. When she breathily whispers *à genoux* she seems to be completely submitting to them. This has religious connotations as it conveys the idea of sacrifice as well as that of kneeling on one's knees in prayer, almost begging them to love her, to return her affection. This shows the desperation of her plight, almost a pilgrimage she is on, as she is willing to give up anything for them, reaffirming this notion of religious sacrifice.

Lines 39-40 – She says that 'it would have taken many others than a few bad apostles' for her to give up or lose patience. Judas was the bad apostle who betrayed Jesus, thus there is a direct religious reference here. The 'bad apostles' are representative of people who made things difficult or tried to sway her from the ultimate goal of becoming reconciled with her parents. She declares that she was determined however, and no such people could stop her battling onwards, trying to mend their estranged relationship.

**Question 16**

- The narrator has come to the realisation that the most beautiful love that she has experienced is the love that she shared with *vous* / she has finally reconciled with *vous*.
- Her journey is symbolic – suggesting life's journey, her whole lifetime, her quest/search for love, her life and struggles, emotional journey

✓✓ well developed explanation

✓ adequate explanation

NB Candidates do not need to explain who *vous* is to obtain full marks.

**Comment**

Most candidates showed their understanding that it was at this point that the singer achieved her goal. To obtain full marks it was also necessary to explain the 'journey' that she had been on and go beyond the literal meaning of the word.

**Excellent response**

Most significant is the finality of these lines. In the *passé composé* and *plus-que-parfait* they contrast with the use of *imparfait* to describe the repetitive failure of her other relationships.

These lines signify the achievement of an understanding – rather than finally discovering the passionate *grand amour* she has searched for, the climax of this song is a realisation that the love she desired was present all along. After finally having received a sign of love and affection from *vous*, the enlightenment comes all of a sudden.

These lines also reaffirm the sense that her entire life has been a journey, punctuated by setting down her bags and inevitably having to repack them. Here she has finished her journey, she can set her bags down once and for all. These lines represent her finding fulfilment in life and no longer having to search anymore.

**Average response**

These lines are significant as they describe the ending of her journey as she loves *vous* and has recognised this love. She has understood that it was *vous* she has loved all along and now she is reunited with *vous*.



### Question 17

- December – depressing cold of the month of December. Perhaps December also signifies Christmas and a time for family reunions. However she did not receive warmth and only remembers the coldness of those times.
- September – end of summer/beginning of autumn, weather would be quite pleasant/warmer, time of change. The reconciliation occurs in September, unlike the December meetings of previous years.
- Contrast of tenses – imperfect tense (suggesting an idea of reminiscence and a repeated action – the narrator tried many times to reconcile with this *vous* no matter what the conditions).

*Passe simple* (implies the period of sadness and hostility has ended)

- ✓✓ well developed comparison of December and September  
well developed description of one month + contrast of tenses used
- ✓ well developed description of one month  
basic comparison of both December and September

### Comment

This was a challenging question. Most candidates gave a good interpretation of the month of December in the context of the song but only better responses included a valid comparison of this month with September as many candidates misinterpreted this month as the beginning of spring and a time of rebirth. Candidates should remember to look at the language used in the lines that they are to comment on (e.g. the use of tenses) as this often provides more depth to their answer.

### Excellent Response

In line 31 the season depicted is that of winter. It creates a cold, isolated and lonely image of the singer seeking acceptance from her parents. The use of the imperfect tense *importait* conveys an image of repeated events, as if this loneliness and rejection had occurred many times before.

In line 65 the season is autumn. This is a milder weather, more suitable for the reconciliation of the singer with her parents. The past tense *ce fut* shows that this event only happened once, one night.

Both lines use imagery of seasons to highlight the emotive state of the narrator – her emotions reflect the season depicted in that line.

### Question 18

- Barbara's voice is full of emotion, climaxing with the pause and the whispered, breathy delivery of *à genoux* (line 38). It is almost as if she would give away anything, even her dignity, to achieve a rapprochement with *vous* / shows how desperately she wants to get together with *vous*
- At beginning of stanza she has slowed right down which further reinforces the sense of melancholy / sadness / frustration that is weighing her down
- After *à genoux* there is a change
  - she regains control / strength / resolve / determination

- There is a passionate / powerful delivery on words like *patience* and *violence*. (lines 42-43)

- ✓✓✓ 3 aspects of voice well-explained
- ✓✓ 2 aspects of voice well-explained
- 1 aspect of voice well-explained + 2 basic aspects of voice
- ✓ 1 aspect of voice well-explained
- 3 basic aspects of voice

### **Comment**

While most candidates had no difficulty describing Barbara's use of voice in this stanza, not all actually commented on this as they were asked to do. Better responses included an explanation of how this use of voice revealed Barbara's feelings and reflected her emotions, thus linking this musical element with the meaning of the song.

### **Excellent response**

Barbara uses her voice in Stanza 4 to heighten the audience's understanding of her emotions at this time. The first three lines are sung much slower than the remainder of the stanza indicating that Barbara is weighed down by emotion. This slow pace of her voice also indicates the arduous nature of the journey and hints at the suffering the singer experienced.

On *vous* in line 35 her voice is on a high note – indicative of her powerful emotion and her love of *vous*.

The tone of her voice is quite mournful and emotional and in line 38 her voice cuts out with emotion on *à genoux*, which is whispered rather than sung. From line 39 Barbara's voice speeds up and her voice is more forceful and has a certain violence when she sings the words *patience* and *violence*.

Her voice has a note of accomplishment and self satisfaction from line 39 as she proudly sings that it would have taken a lot more than a few bad apostles or winter or the snow at her neck for Barbara to lose patience.

## **Questions 19 - 22**

### ***Elle A Fait Un Bébé Toute Seule***

#### **Question 19**

- Candidates should note that where lines are translated, the explanation may reinforce the translation without need for a re-statement of the lines' content
- L3 – recognition of irresponsibility, frivolity of *Elle*'s behaviour; Or JIG's mockery / condemnation of this (implicit or explicit)
- Ironic reference to 1920s music for similarly decadent 1970s behaviour
- L4 – recognition of paternal redundancy being absurd
- Candidates must address both lines – show global understanding of song

- ✓✓ explanation of either / both lines, more in-depth analysis
- ✓ Superficial explanation of both lines, OR excellent one line only
- ✗ just translation or paraphrase, no explanation

**Comment**

Most candidates recognised the connection of decadence and frivolity between *les années folles* (the 1920s) and the 1970s-80s, during which *elle* had her baby. It was important to interpret *où les papas n'étaient plus à la mode* as an example of Goldman's ironic humour, mocking and condemning such irresponsible behaviour by attributing it to the whims of fashion. Full marks were given to analytical explanations of both lines demonstrating a global understanding of, and sensitivity to, the song.

**Excellent response**

Here Goldman comments that it was in the crazy years, that is the 60s/70s, possibly even the 80s, when fathers just weren't in fashion. Goldman is justifying for *elle* here, stating why it was she made/had a baby by herself, while telling her story. He is being both humorous and ironic and slightly mocking her. He justifies her not wanting her baby to have a father **because** of her influence of these crazy years and the listener thinks it quite amusing, the concept of fathers simply not being fashionable a reason good enough for not having/needng them.

**Question 20**

- Candidates must identify contrasts / paradoxes / anomalies in *nouvelle féminité*
- frenetic, hectic lifestyle, trapped and overwhelmed vs freedom, independence, own choice
- superficial frenzy of practical/physical engagements vs emotional sterility, loneliness
- *garage* = male role (+ practical task) ie. assuming responsibilities of man and woman
- *gym* = fashion trend for women's perfect body (+ physical task) ie. Hypocrisy/inconsistency – trying to please men, retain appeal;
- OR
- façade of perfection is physical **and** practical

[NB: Linguistic feature: listed nouns, no verbs]

- *Blues alone* = loneliness, solitude, breakdown of multi-achiever (social activity done alone)
- *les copines qui pleurent* = strength: they crack, but not her **or** emotional constipation – can't communicate, doesn't care
- ✓✓✓ excellent analysis, comprehensive evaluation showing sensitivity to various aspects of *nouvelle féminité*
- ✓✓ both answers developed, showing understanding of question
- ✓ addresses well one line only; OR very brief, superficial explanation
- ✗ no attempt to link the lines with *Elle's nouvelle féminité*

### **Comment**

Generally, students were aware of the challenges faced by the woman in her adopted role, and coped satisfactorily with this question. To obtain full marks, however, it was necessary to supply a comprehensive evaluation of the various aspects of her *nouvelle féminité*, and not simply to paraphrase the quotation.

### **Excellent response**

- The garage, the gym and the blues alone/ And friends who cry for hours on the telephone.
- She has taken on role of both mother and father – does typically male job (going to garage).
- Tries to maintain her normal lifestyle – gym.
- Highlights the ironic pretense that she is coping. She does not cry on telephone, it is her friends – maintaining façade that she is coping. *Blues alone* shows that she is not.
- Alone : English word emphasizes the emptiness of her life.
- She has friends yet no really intimate relationships.
- Contact with friends is not in person but over ‘phone – detached, superficial.
- Piling up of nouns (l.23) shows her frenetic lifestyle, shows that she has to work at her *nouvelle féminité*, it doesn’t come easily.

### **Question 21**

- Must refer to attitude(s) towards *elle* as conveyed through musical interlude
- Attitude – mocking; disapproving; condemning; sad; jealous... (a negative view)
- Musical elements
- Jaunty, bright, roaring 20s, Charleston, Keystone Cops / Country ‘n Western, square dance, foot tapping’, up-beat etc.
  - Superficiality, frivolity, irresponsibility of lifestyle
- Rapid rhythm...
  - Frenzied, hectic, busy, demanding lifestyle
- Rising melody + crescendo + sustained high note ...
  - He thinks she’s on thin ice, she’s heading for a breakdown
- Trombone accompaniment to other instruments ...
  - Contrast between her public and private faces
- Fairground, circus style, Laurel and Hardy-esque ...
  - She’s just a clown, not behaving seriously or appearing competent in self-imposed and impossible role

- ✓✓✓ comprehensive analysis of attitude(s) linked to musical elements, showing full understanding of requirements of question
- ✓✓ explicit identification of attitude(s) linked to discrete musical elements
- ✓ comprehensive analysis of attitude(s) linked to musical elements, showing full understanding of requirements of question
- ✗ no identification of attitude (not even implicitly)

**Comment**

Musical elements were generally well-defined in candidates' responses. However, full marks were only awarded where the answers were related to the disapproving attitude of the singer towards her chosen lifestyle, and complementary musical elements cited to justify the given viewpoint. It was not sufficient to mention musical elements in the context of a narrative account of the woman's hectic life without reference to the singer's attitude, as specified in the question.

**Excellent response**

Like circus music: flippant attitude towards woman. He is mocking her and her attempt at independence.

- Instruments: banjo and accordion synthesiser = reminiscent of roaring 20s style/ Charleston, corresponds to *ces années un peu folles*. He doesn't approve: shows her superficiality and how she follows the crowd and fashion.
- Drums: driving beat shows her fruitless attempt at being independent (ie. she constantly tries and is constantly on the go). Singer can see the falseness of this and therefore believes she can do better with her life.
- Rhythm: Fast, 4/4 time = shows frenetic, flippant lifestyle of which singer doesn't approve. Dance beat further emphasizes disapproval. In major key = contrasting to what lyrics of previous stanzas say. This parody is vehicle for portraying the singer's beliefs in the inadequacies of *Elle's* life.
- It is a long interlude: shows his 'tongue-in-cheek' attitude that she has to work hard at maintaining her nouvelle féminité but he doesn't feel that it is a very hard thing to do. He believes that she has brought it upon herself.

**Question 22**

**Ma Plus Belle Histoire ...**

- subjective viewpoint
- consistent viewpoint
- autobiographical, own story
- *je* = interpreter of events
- conveys emotional intensity through immediacy, direct address
- steady progression through life's experiences, traceable development, maturing process
- finally reaches love and reconciliation with *vous*, ends in fulfilment

**Elle a fait ...**

- **deceptively** 'objective' viewpoint – use of 3rd person implies objectivity
- reported events, perceptions of another
- *je* = interpreter of events
- *je* only appears at end, so early portrait appears static, immutable
- intervention by *je* = a revelation, introduces an emotional entanglement to colour his viewpoint: becomes unreliable witness
- *elle* seems as sad and unfulfilled at end due to refusal to commit to *je*

- ✓✓ thorough analysis of contrasting elements with specific contrasting features identified, explained and counterbalanced
- ✓ contrast established, but superficially / one sided
- ✗ retelling the story, to explain who *je* is

### **Comment**

Most candidates identified that *je* is used throughout Barbara's song in the function of protagonist, whereas it only appears in the last stanza of Goldman's song as an observer of another's life. To obtain full marks, candidates were required to give other specific contrasting elements, explaining and counterbalancing them analytically.

### **Excellent response**

*Ma Plus Belle Histoire d'amour* contains much use of the word *je* revealing an introspective attitude and a theme of self-examination, which is well revealed in the verbs of which they are subject – *j'ai pleuré ... j'ai calmé ... Je* is also used in phrases which are repeated to emphasise a comment on the character of the singer, such as her lack of wisdom *Je ne fis pas sage* in lines 13 and 16.

This song uses *je* to give an open, honest and at times quite harsh self-assessment *J'étais précoce*. Events are catalogued over time according to the actions of *je* – *je me'en allais loin de vous* resulting in a personal history rich in emotional depth and insights into a single character and her personal relationships.

The use of *je* in *Elle a Fait un Bébé Seule* is quite spartan as the singer takes a distanced, narrative role in the tale of the woman his subject, where *je* is only introduced in the coda and is done so to reveal the tenderness and a preoccupation with the well being of the woman. The three phrases in which *je* appears as the subject all possess the woman as their object – *j' lui fais des câlins ...* showing that where Barbara's persona is concerned with her own emotional state, Goldman's fears first and foremost for the woman's *je la fais rire*. The overall effect is that Goldman's song is insular, whereas Barbara's involves her personas' *je* in many others' lives; her parents, lovers and friends. Her own emotions are examined more, and conveyed directly to the listener, where Goldman's persona shrouds his in music and prefers his persona's *je* to occupy himself only with the emotions of the woman, through his use of her in the accusative case of every sentence of which *je* is in the nominative.

## **French for Commercial Purposes**

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

#### **Marking criteria**

Question 23: was marked out of 10 points for 6 marks

Question 24: was marked out of 12 points for 6 marks

Question 25: was marked out of 10 points for 8 marks

#### **Question 23 (10 points for 6 marks)**

*Bon de Commande* and *Chèque*

6 points for correctly filling in the *Bon de Commande*.

- 1 point for all details of Bernadette Clemence and date of the order filled in correctly.
- 1 point for *mode de paiement: chèque (bancaire)*.
- 1 point for all details in the order filled in correctly.

*Château Lafitte Premier Cru 1985 10 300F 3000F*

*Château Lafitte Cru Classé 1993 30 200F 6000F*

- 1 point for *montant total des vins commandés* : 9000F (being the sum of 3000 and 6000F).
- 1 point for *remise*: 10% and *Montant*: 900F
- 1 point for *signature de l'organisme payeur*: *Bernadette Clémence*
  
- 4 points for filling in the chèque correctly:

*BPF: 8200F; Somme en toutes lettres: huit mille deux cents francs*

*A: Chateau Lafitte or Monsieur P. Lafitte; A Bordeaux, le 13/11/1999*

The majority of candidates filled in the *Bon de Commande* section correctly. A few candidates did not work out the amount of the 10% discount (900 francs) and many did not fill in the complete details in *Désignation produits*. However, there were many errors in the *chèque*: incorrect spelling of the amount (*Huit mille deux cents francs*), confusion in filling the first *A...* (*A Château Lafitte* or *A Monsieur Lafitte*)

and the second *A...* (*A Bordeaux*)

Please note the correct date in both the *Bon de commande* and the *Chèque* was *le 13/11/1999*

#### **Question 24 (12 points for 6 marks).**

##### **General Comment**

Most candidates demonstrated a good knowledge of commercial terms in this question. However, many did not give sufficiently precise or clear answers.

Part (a) 2 points for three details:

Mr. Pierre Lafitte of Château Lafitte Wines/from Sales department

##### **Comment**

**Sales** was accepted for *Service des Ventes* but not Sales Manager or Salesman.

Part (b) 2 points for explaining that Chateau Lafitte was acknowledging they have received Madame Clémence's order.

##### **Comment**

**Reception** was not accepted.

Part (c) marked globally for Subsection (i) and (ii)

2 points for mentioning the condition of the delivery and if she is satisfied with her order.

1 point: let Chateau Lafitte know immediately

##### **Comment**

Many candidates gave the same answers for both Subsection (i) and (ii)

- Part (d) 1 point for each Subsection
- (i) The wines / Items ordered (by Mme Clémence)
  - (ii) Delivery order number
  - (iii) Date the payment was received
  - (iv) The order has been paid

**Comment**

No mark was given for translation of the terms in Subsections (iii) and (iv). Candidates needed to show they understood what these terms referred to.

Part (e) 1 point for: Total amount of the order including tax.

**Question 25 (10 points for 8 marks)**

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

- Format of the letter
- Quality of the opening and closing paragraphs
- Content
- Use of register appropriate to commercial exchange
- Variety of vocabulary and structures

**General Comments**

There were many excellent attempts. Some candidates wrote a formal letter of complaint. But some wrote a shorter, less formal but succinct letter. Both styles were excellent and appropriate to the situation.

Most candidates demonstrated a good knowledge of the letter format. The introduction and the conclusion sentences were generally correct and appropriate to the situation. Many candidates also demonstrated a good mastery of the commercial register, and a very good command of vocabulary and structures.

However, some candidates did not address the cues properly, especially: *Pas satisfaite*. *Livraison renvoyée* and some forgot to address the first cue: *commande livrée le 20 novembre*. Acknowledgement of this cue could occur either in the OBJET (*commande livrée le 20 novembre*) or in the opening sentence: *j'accuse réception de la commande livrée aujourd'hui* (if the letter was dated on the 20th November).



## 3 Unit (Additional)

### Listening and Speaking Examinations

#### Listening Skills (15 marks)

##### General Comments

As in preceding years this section was performed well with the majority of candidates demonstrating a good knowledge of vocabulary from a wide range of topics.

Most candidates had a good global understanding of the information in the items and were then able to select the specific details required to answer the questions and write these down in a clear, concise way. Some candidates however are still using their general knowledge of a topic to make assumptions about the items and the answers required.

All candidates should be reminded to listen carefully to all that is said and to interpret the details in that context and to limit their answers to information that they hear.

Candidates should pay attention to their English expression and not simply translate word for word the details in the item as their responses often end up being ambiguous or unclear. Candidates should avoid using words in their answers that are anglicised versions of the French as these are often meaningless in the context of the item.

##### Advice to Candidates

- Candidates should try to glean an overall understanding of the item on the first reading and use the candidate's notes column to remind them of the main points and key words or expressions.
- Candidates should make sure that they include all relevant details required for the answer.
- Candidates should re-read carefully what they have written to ensure that it makes sense and they have not contradicted themselves.

##### Marking Criteria

The 3 Unit (Additional) Listening examination was marked out of a total of 29 points for 15 marks.

##### Item 1 (a) ✓ (b) ✓

This item was generally answered well and most candidates understood that the origin of the Basque language is unknown and that it does not resemble any other language in Europe. Some candidates confused the fact that it could come from the mountain are in the south of Russia with this being one of the languages with which it shares similarities. Very few candidates had any trouble with the vocabulary in this item.

##### Item 2 (a) ✓✓ (b) ✓✓

Part (a) Most candidates understood the saving of 30% on the cost of water and energy but many candidates did not explain its effectiveness in relation to the school costing 15% more to build. Some candidates had difficulty with the phrase *autonome en énergie propre* and the idea that the school would be self sufficient with regard to energy thus contributing to cost effectiveness.

**Excellent response**

Part (a) It costs 15% more but saves 30% on the cost of energy and water  
OR  
The building costs are 15% more but it is self sufficient when the building is pulled down.

**Item 3** ✓✓

The correct answers are (C) and (E).

Some candidates had difficulty choosing the correct answers in this item as they did not have a good general understanding of what the item was about, relying more on the occurrence of vocabulary they had heard in the distractors e.g. *sous-titré*; *thèse*; *complexité*.

**Item 4** (a) ✓ (b) ✓✓✓

Many candidates handled the large amount of information in this item very well but some did not include sufficient detail.

Part (a) Most candidates had no difficulty with the dimensions of the pool but other information was also required.

Part (b) Candidates handled the sequence of the elements quite well, however, the expressions *juste après le contact* and *avant de heurter le fond* were stumbling blocks for some candidates.

**Item 5** (a) ✓ (b) ✓ (c) ✓

Some candidates relied on general knowledge instead of listening carefully to the information in the item. Some thus missed out on details such as ‘during the flight’ and ‘midday’. Others had difficulties with *somnifères* and *des heures étranges* confusing the latter with ‘foreign hours’.

**Item 6** ✓

Candidates had to tick both (A) and (C) as correct statements.

**Item 7** (a) ✓✓✓ (b) ✓

Some candidates did not give sufficient detail in part (a) to ensure that their answers were awarded full marks. Candidates were confused by the phrase *car la grippe du poulet semble mortelle chez l’homme* and many said that the chicken flu was not deadly in humans.

**Excellent response**

There could be a serious epidemic of chicken flu. It only existed in chickens and some birds but is not transmitted from person to person.

**Item 8** (a) ✓✓✓ (b) ✓ (c) ✓

In part (a) some candidates became so immersed in a description of Eric Tabarly that they did not mention how he died. Some had difficulty with the word *bouleversé* in part (a), others with *centenaire* in part (b) where the idea of the 100th anniversary was sometimes omitted. Not all candidates correctly rendered the expression *une mer montante* in part (c).

**Item 9 (a) ✓✓ (b) ✓**

This item was answered well and most candidates understood the idea of family reunion, however, some candidates did not mention that the new law enabled this to happen more quickly/more easily. Some candidates would have benefited from re-reading their answers as some implied that the foreign workers would be rejoining their families instead of the women and children coming to join their husbands in France. It was difficult for some candidates to render *se retrouver* in English.

***Excellent response***

Part (a) Family reunions being made easier

OR

Foreigners who work in France being joined by their families more quickly

**Speaking Skills (10 marks)**

**General Comments**

The standard of responses was generally very pleasing. Candidates appeared to be well prepared for their chosen topic. Most formulated an appropriate introduction and conclusion and to present a cohesive discussion. The level of fluency was high though quite often at the expense of grammatical accuracy.

Again this year, the General topic proved to be very popular with approximately 75% of candidates choosing this question. Of those who chose the Options, 10% did the Song, 12% Literature and only 3% chose the Film. No-one opted for the French for Commercial Purposes Option question.

The best responses:

- showed a high degree of fluency
- were properly structured, with an introduction, logical development of argument and a conclusion
- displayed a fairly high degree of accuracy (it is possible to score full marks, yet have a small number of inaccuracies, eg genders, agreements)
- showed a high level of sophistication in language structures, ideas and vocabulary.

Very few answers this year were either too short or too long - teachers should continue to encourage candidates to limit themselves to 3 minutes as deterioration of quality and repetition often results when speeches go beyond that length of time.

The use of pre-learned introductory or connecting phrases often sounded very contrived and they should be used sparingly. Responses interspersed with these expressions may draw more attention to weaknesses in grammar or pronunciation in the rest of the delivery.

The **space for Candidates' Notes** was used effectively by most candidates, ie. for writing a plan and brief notes. A very small number of candidates wrote out their speech practically in full, reading out word for word what they had written. **Candidates are reminded that this is against the clear instructions set out on the front of the paper.** Candidates should spend

their preparation time planning and organising what they are going to say, **making brief notes using only the appropriate space provided on the paper (one box only)**. Writing out the speech in full and then reading it word for word can result in a flat delivery and marks may be lost for fluency.

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

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

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

### **Marking Criteria for 3 Unit Speaking (marked out of 20 points for 10 marks)**

The following criteria were used in determining a candidate's level of performance:

#### **Fluency**

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

#### **Accuracy**

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

#### **Variety**

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

#### **Discussion**

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

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

**Marking Scale for 3 Unit Speaking**

<b>Mark</b>	<i>For each group of marks a typical response will exhibit some or all of the Following:</i>	
<b>20-17</b>	Fluency Variety Accuracy Discussion	As good as can be expected from a non-background speaker. Easy to follow with a sustained flow. Good intonation. Draws on richer, more sophisticated and complex vocabulary and structures. On the whole, very accurate. Convincing, logical, well-connected argument. Maintains the listeners' interest throughout. Fulfills the requirements of the question.
<b>16-13</b>	Fluency Variety Accuracy Discussion	Communicates very well, with perhaps occasional breaks in flow or 'Frenchness'. Uses a good variety of structures and vocabulary. Mostly accurate with some errors, occasional basic errors. Addresses the question well, generally well argued. Logical progression.
<b>12-9</b>	Fluency Variety Accuracy Discussion	Message generally clear but lacks 'Frenchness'. Some influences of English. More frequent breaks in flow. Vocabulary more basic on the whole, use of some good words or phrases, sometimes inappropriate usage, repetition of learned phrases. Frequent errors especially with verbs, about half correct, use of more simple structures OR attempts at using the more complex not correct. Addresses the question, argument can generally be followed but takes a more simple or sometimes basic approach.
<b>8-5</b>	Fluency Variety Accuracy Discussion	Difficulty in communicating ideas. Inability to finish sentences. Strong influence of English. Hesitant, flat presentation. Frequent breakdowns in communication. Pronunciation interferes with message. Invented words, more simple vocabulary, lacks richness, unproductive repetition of small number of ideas. Many errors, especially of a basic kind. Some attempt at argument, at times disconnected or hard to follow, often mere description or story-telling. Does not fulfill the requirements of the question.
<b>4-1</b>	Fluency Variety Accuracy Discussion	Often not comprehensible, or very strong English influence. Limited vocabulary. Many English structures, anglicisms, inventions. Very little correct, basic grammar very poor. Confused, ideas disconnected, argument not there. Struggling to string together the elements of an idea.

## Question-by-question comments

### General Topic

Candidates were, on the whole, very well prepared and appeared comfortable discussing issues that had obviously been treated at length in class and in the media generally.

Whatever their views on the costs involved, many candidates were very supportive of the Sydney 2000 Games and showed a high degree of enthusiasm for them and the perceived benefits they would bring to Australia as a nation.

In the better responses, candidates addressed both positive and negative effects of the Games and supported their views with specific examples, before synthesising and concluding their argument.

Most candidates agreed that the Games were very costly but many thought it was money well spent. Some candidates expressed more naive notions of the Games making lots of money and the funds being used afterwards to help the *défavorisés*.

The main problems in this topic included incorrect translation of ‘to spend money **on** ...’ as *dépenser de l’argent sur* (instead of *dépenser de l’argent pour*) and pronouncing Sydney as ‘Sydnee’. Many also had difficulty with the pronunciation of *Les Jeux Olympiques* (both the **eu** sound and failing to make the *liaison*). The use of the past conditional proved challenging, with candidates often using the present conditional or the present indicative e.g. *on devrait/doit dépenser ...* instead of *on aurait dû dépenser...*

### Song

Even though candidates appeared to know their songs well, discussion was often not in depth. Many candidates lapsed into simply recounting the stories of the songs without necessarily relating this back to the question and the theme behind it.

A better response was not limited to the idea that *lieu* was the only thing that shaped an individual, and expanded on other concerns of the songs such as love and the perception of women in society.

Candidates should be aware that when they are asked to *discutez* a statement, it does not mean they must agree with that statement.

Lastly, even though the word *lieu* was stated in the question, many candidates incorrectly used *place* instead of *lieu* or *endroit*.

### Literature

As in the Song, candidates often lapsed into mere storytelling. Good responses showed the ability to tie themes together from more than one *conte* and explained more fully how and why the narrator came to view others lives as *étrange*.

The ellipsis (the three dots) following *les Noirs* should alert 3 Unit candidates to the possibility that there are further examples which may be used in their discussion. A good response might refer to incidences of the narrator’s view of the lives of others including, but without necessarily being limited by, examples from the stories indicated in the question.

## Film

Very few candidates chose this question, but most who did showed good knowledge of the story line. Few, however, attempted to define what *un cœur en hiver* meant, either in the film or to themselves. Candidates are reminded of the need to clarify and define the terms of their argument **in their own words**. The meaning of *un cœur en hiver* in this case should be explained well enough to be understood by someone who is unfamiliar with the subject matter of the film (or novel, or song).

Language difficulties most frequently encountered:

### Pronunciation:

#### Words mispronounced:

les Australiennes

person

précisément

profondément

l'iguorance

vie

u /ou:

coulture

tu le mond

en ce casse

et\_aussi (*liaison* between the **t** of *et* and *aussi*)

#### Instead of:

*les Australiens (male & female)*

*personne*

*précisément*

*profondément*

*l'ignorance*

*ville*

*culture*

*tout le monde*

*en ce cas*

*no liaison*

### Gender/ agreements:

There were again many errors in gender especially with common words used in the various options such as *conte, chanson, chanteur, personnage, film*.

#### Also:

un petit maison

un société

le couleur

le race

cette siècle

dans mon ville

la gouvernement

un très grand somme

la coûte

la tourisme

#### Correct usage:

*une petite maison*

*une société*

*la couleur*

*la race*

*ce siècle*

*dans ma ville*

*le gouvernement*

*une très grande somme*

*le coût*

*le tourisme*

#### Use of partitive article:

à la fin **du** chanson

à cause **de le** fait que

ceux qui n'ont pas **du** travail

ils ont besoin **de l'**argent

#### Correct usage:

*à la fin **de la** chanson*

*à cause **du** fait que*

*ceux qui n'ont pas **de** travail*

*ils ont besoin **d'**argent*

#### Verbs:

il faut se **souvient**

si elle **aurait**

les Jeux Olympiques apportera

il **sera** beaucoup d'embouteillages

#### Correct usage:

*il faut se **souvenir***

*si elle **avait***

*les Jeux Olympiques **apporteront***

*il y **aura** beaucoup d'embouteillages*

peuvent être **résoudre**  
pour **faire** Sydney une ville agréable

**Pronouns:**

il va **leur** aider  
en **les** offrant un emploi

**Prepositions:**

**en** Sydney/ **en** Barcelone  
on les a invités **de** venir  
il y a beaucoup de choses **de** considérer  
ils participent **en** les J.O.

**Invented words/franglais:**

promoter  
un challenge  
des bandes marchantes  
quelque chose doit être fait  
qui va bénéficier...?  
construer

**Other problems:**

il faut conclure **par disant**  
une fois **chaque** quatre ans  
différent **que**  
la même attitude **comme**  
beaucoup **des** avantages  
**pour** exemple  
**au** même temps  
**dans** cette façon  
les gens d'Australie/Amérique  
**demande** des questions  
la chanson s'agit de  
les Olympiques  
**sur** la télé  
**sur** l'autre côté  
ça aussi encourage

*peuvent être **résolus**  
pour **rendre** Sydney une ville agréable*

**Correct usage:**

*il va **les** aider  
en **leur** offrant un emploi*

**Correct usage:**

***à** Sydney/ **à** Barcelone  
on les a invités **à** venir  
il y a beaucoup de choses **à** considérer  
ils participent **aux** J.O.*

**Correct usage:**

*(promouvoir), encourager  
un défi  
des orchestres (d'école)  
on doit faire quelque chose  
qui va profiter...?  
construire*

**Correct usage:**

*il faut conclure **en disant**  
une fois **tous les** quatre ans  
différent **de**  
la même attitude **que**  
beaucoup **d'**avantages  
**par** exemple  
**en** même temps  
**de** cette façon  
les Australiens/les Américains  
**poser** des questions  
la chanson traite (le sujet de ...)  
les Jeux Olympiques  
**à** la télé  
d'un autre côté, d'autre part  
ça encourage aussi*



## Written Examination

### Section I — Reading Skills (15 marks)

#### General Comments

Although many candidates were familiar with the topic covered in the article, most found this question challenging. There seemed to be a general confusion about what was meant by ‘government’.

#### Part (a) ✓✓

housing / accommodation

escapes / does not know / does not control [has to be correctly used]

#### Comment

Most candidates knew what *logements* were. The meaning of *échapper* was more challenging.

#### Part (b) ✓✓

1 example + 1 explanation (more real / going on / reader’s attention / impact, etc)

1 example + 1 explanation

#### Comment

Most explanations were acceptable, but many candidates did not provide examples from the text and did not get full marks [2 explanations but no examples = ✓]

#### Part (c) Subsection (ii) ✓

unstable / insecure

any negative / appropriate idea (shoddy, tacky, poor location, etc) with reference to the text

#### Comment

Few candidates knew what *sablières* were and even fewer looked further up in the text to find *béton bric* and *béton broc*. Candidates with non-specific but sensible answers were awarded one tick.

#### Part (d) ✓✓✓

understanding or good translation

personification or appropriate explanation

another device + **effect** (listing, gradation, repetition, climax, etc.)

#### Comment

Generally well done for a language section.

#### Part (e) Subsection (i) ✓✓

Blind eye, deaf ear, not doing anything / forces people out / protects Paris’ districts  
(Any TWO out of 3)

#### Subsection (ii) ✓✓

they are not racists

statistics (correct translation)

**Comment**

Mostly good responses.

**Part (f) ✓✓**

thought she had to go through legal channels, but not any more / suspected mayor, but not any more reference to experience.

**Part (g) Subsection (i) ✓**

reader / universal / rhetorical question, etc

**Subsection (ii) ✓**

makes the reader think / uncertain, powerlessness / responsibility, suspicion, corruption  
(Any TWO out of three)

**Comment**

Good responses in general, but a number of candidates limited their response to ‘make the reader think’ in subsection (ii). Although the question was in the singular, more complete answers were rewarded with a second tick.

**Part (h) ✓✓**

buildings + explanation

people + explanation

[connection between the two needed for two ticks. No connection = one tick]

**Comment**

Question well answered on the whole.

**Subsection (i) ✓✓**

*provisoire, avec l'espoir* [translated], rhetorical questions, ellipses, etc. + impression mark

**Comment**

Although most candidates realised this was a language question and answered accordingly, many simply quoted passages dealing with instability and uncertainty and did not get full marks.

**Section II — Writing Skills (10 marks)**

Candidates needed to deal with the TWO main elements of the question: social constraints and how they did or did not impinge on happiness and freedom. Candidates were then free to pursue a philosophical argument or draw on any topics they considered relevant to support their argument. Some candidates dealt only with the constraints imposed by society and did not link them to the notion of desire for happiness and freedom. Others only described social problems and did not say in what way or to what degree they were constraining.

Some candidates picked up on other elements of the question. They defined or described which society they were discussing – Australian, French, Third World, Western, Eastern etc. Others were able to deal with the evolutionary perspective implied in *devient de plus en plus difficile* by using historical examples and discussing freedoms and human rights gained or fought for.

Within the time constraints imposed by this examination, the markers were aware how difficult it would be to deal with all the elements of the question. It was, however, expected that to be in the higher range of marks, a candidate would discuss the connection between social constraints and one's happiness and freedom.

Many candidates agreed with the statement for discussion and drew on such topics as social class, rich and poor, big government, law, taxes, the media, family pressures, sexism, body image and unemployment. Many saw the need for money as the greatest constraint and following from that the necessities of work and the best possible education.

Another line of argument used was that constraints though unwelcome were necessary: we have to give up some freedoms or personal desires for the greater good.

Those candidates who disagreed with the statement tended to say that we have far greater freedoms and happiness than ever before. They drew on history, women's rights, human rights and technological and medical advances. This often led to a comparison of the privilege in western societies and the poverty and lack of freedom in the third world. A final view was that happiness is internal and does not depend on external constraints.

Some candidates sustained an excellent argument, whereas others, who have obviously been well instructed in how to structure an argument, had the skeleton of the structure but very little meat on the bones. Many returned to the words of the question as if that alone showed they were presenting an argument. Sometimes *mots charnières* were used inappropriately: they must add clarity to the argument and are not impressive in themselves.

As the question was completely open, candidates could draw on any topic that they had studied to support their case. Many approached this with great intelligence and skill. Some candidates, however, recycled a topic studied and connected it only very loosely to their argument.

Writing under such time pressures inevitably leads to some careless mistakes but very basic grammar should still be in place under stressful conditions. Verb forms were the most common basic errors. Candidates often resorted to 'anglicisms' when a vocabulary item did not immediately come to mind.

Candidates should be reminded to write on alternate lines and to write legibly. It is not necessary to copy out the question.

There were some very fine, fluent and sophisticated responses. It is remarkable what wonderful French and cogent arguments many of the candidates can produce under examination conditions.

### **Marking Criteria**

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

## Language and Discussion

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

<b>Points</b>	<i>For each group of points a typical response will exhibit some or all of the following:</i>	
<b>20-17</b>	Fluency Variety Accuracy Discussion	Excellent level of overall Frenchness - in sentence structure, phrasing, choice of vocabulary, idiom and in approach to discussion. Draws on richer, more sophisticated and complex vocabulary and structures. Overall, very accurate (may have occasional errors). Clarity and cogency, connectedness of argument, draws on relevant examples to illuminate case, ideas of approach a sophisticated level, some indication of pros and cons or of subtleties in question. Addresses the question fully in all its aspects.
<b>16-13</b>	Fluency Variety Accuracy Discussion	At times excellent with occasional breaks in flow or Frenchness. Uses a reasonable variety of structures and vocabulary, sometimes rich vocabulary. Some errors, occasionally basic errors, some phonetic spelling. Generally well argued, some irrelevancies or lack of clarity, good range of ideas and examples OR consistency and good development of argument within a simple example.
<b>12-9</b>	Fluency Variety Accuracy Discussion	Comprehensible but lacks overall Frenchness and some clarity. Vocabulary basic on the whole, some good words, sometimes inappropriate usage. Repetition of vocabulary items. Frequent errors especially with verb forms (about half correct), and in spelling. Overall argument can be followed but a more simple or sometimes simplistic approach used. Repetition of ideas without effect or expansion. Argument not entirely question-focused.
<b>8-5</b>	Fluency Variety Accuracy Discussion	Does not read well, does not have the appropriate language to express more complex ideas, strong English influence. Invented words, simple vocabulary, lacks any richness. Many errors, especially of a basic kind, poor spelling, occasionally a correct sentence, poor accident. Inappropriate use of vocabulary items or expressions. Some attempt at argument, but often simpler or simplistic statements or descriptions and/or at times disconnected or hard to follow. Does not fulfil the requirements of the question.
<b>4-1</b>	Fluency Variety Accuracy Discussion	Often less comprehensible, or very strong English influence. Limited vocabulary, many invented words, frequent repetition. Very little correct, hardly a correct sentence, basic grammar very poor, words omitted. Confused, ideas disconnected, arguments hard to follow OR very simple and simplistic. Barely addressing the question. Does not have the linguistic resource to address the question.
<b>1</b>		As above but very short, not really readable French.
<b>0</b>		No attempt.

## Sample Responses (with original errors uncorrected)

### **Excellent response**

*Il y a des arguments des deux côtés de cette affirmation. À en croire les statistiques, les gens qui vivent dans nos sociétés modernes deviennent de plus en plus malheureux, stressés et moins libres que jamais. Pourtant, ce n'est pas forcément à cause des contraintes imposées par la société qu'ils ressentent de plus en plus ces sentiments. Notre société actuelle est beaucoup plus libre et tolérante qu'il y a trente ou quarante ans, et grâce à la libération des mœurs, nous pouvons aujourd'hui faire des choses qui ont été considérées comme tabou pour la génération de nos grand-parents. Ceci dit, il faut reconnaître que les sociétés modernes, surtout celles dans les grandes villes, sont souvent très stressantes, et la rapidité de la vie fait qu'il est parfois très difficile de trouver un bon équilibre entre la recherche du bonheur et les restrictions de la sociétés.*

*Aujourd'hui, c'est l'argent qui manipule les esprits. Depuis l'enfance on apprend que une des choses les plus importantes dans la vie et la recherche d'un bon emploi, pas seulement pour qu'on puisse être heureux, mais aussi pour pouvoir gagner beaucoup d'argent. Avec cette attitude dans nos sociétés modernes, il est difficile de se concentrer sur la recherche du bonheur et de la liberté, parce que les contraintes imposées par la société nous limitent, et nous empêchent de faire ce qu'on veut vraiment faire. Mais en revanche, la société moderne nous fournit beaucoup d'opportunités qu'on n'aurait pas eu il y a quarante ans. À titre d'exemple prenons le cas des femmes. Des les années 60, les mouvements féministes ont fait avancer les choses à grand vitesse, et maintenant l'époque où la femme était enfermée à la maison est révolue. Par opposition à ce qu'on pense généralement la société, au lieu de nous imposer des contraintes, a rendu nos vies beaucoup plus libres.*

*Tout ceci amène à conclure que la société moderne, bien qu'elle puisse nous imposer des contraintes et nous limitent dans la recherche du bonheur et de la liberté, peut aussi nous aider à perdre nos inhibitions et les restrictions des générations passées. Il dépend de chaque personne, s'il va être limité ou libéré par la société. Il est à chacun de jouer son rôle.*

### **Above average response**

*Dès que la société a été établie et les lois écrites, les gens avaient parfois des difficultés à réconcilier leurs désirs personnels avec les limites imposées par la société. C'est bien normal puisque les citoyens acceptent à renoncer certaines de leurs libertés pour être protégés par la loi. Mais avec une population gallopatante, des lois nombreuses et la nouvelle technologie, on trouve que cette fosse, entre la liberté de toujours pouvoir faire ce qu'on veut et les contraintes imposées par la société augmente.*

*Les lois aujourd'hui contrôlent tous les aspects de notre vie. Il y a des limites sur presque tout. On ne peut garer la voiture où on veut, on ne peut pas conduire aussi rapidement comme on veut. On doit avoir 18 ans pour acheter d'alcool on de tabac. Même le mariage est contrôlé par la société. On doit faire annoncer d'un mois avant de se marier! Mais c'est notre vie privée, on doit pouvoir faire ce qu'on veut si ça ne fera mal à personne, n'est-ce pas? Non! On doit suivre les lois qui nous imposons des contraintes.*

*Parfois il nous semble que la loi a trop de contrôle sur nous. On peut par exemple vouloir se détendre en prenant un peu de la drogue.*

*C'est notre désir personnel mais la société nous dit que c'est illegal.*

*Parfois ces contraintes imposées sur notre liberté nous frustrant, mais après avoir bien réfléchi, nous verrons que ces limites existent pour notre bien. Même si parfois on est obligé de*

*ne pas faire ce qu'on voudrait il faut qu'on comprenne les avantages de ces limitations. Chaque contrainte nous offre une protection. En fait, aujourd'hui les droits de l'homme sont beaucoup plus répandus qu'il y a deux siècles. On est garanti la droit de vivre (l'assistance sociale donnent de la nourriture et parfois du logement aux démunis) et la protection contre l'exploitation, le maltraitement.*

*Contraintes imposées sur les action racistes des gens, promouvoient l'égalité et la fraternité ds gens. Les femmes aussi ont aujourd'hui la même choix de formation et d'emploi comme des hommes. Tout ça ne sera pas possible sans les limitations imposées par la société.*

*Somme tout, à la suite des lois nombreuses gens aujourd'hui éprouvent parfois la difficulté quand ils essayent de réconcilier leurs désirs avec les contraintes imposées par la société. Mais même que ça puisse être assez genant, ces limitations nous offre des protections et de la sécurité.*