

BOARD OF STUDIES
NEW SOUTH WALES

2001 HSC Specimen Paper

French Extension

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French Extension

Introduction

This booklet contains the specimen examination paper for the 2001 Higher School Certificate examination in French Extension. A mapping grid is also included, showing how each question in the examination relates to the syllabus outcomes and content, and to the performance bands.

The specimen paper shows the format of the New HSC examination. It has been printed on A4 paper and side-stapled to make it convenient for use in schools. Actual examination papers will be produced as A4 booklets. All New HSC papers will be printed on white paper.

The 2001 HSC specimen papers have been produced in accordance with the Board's *Principles for Setting HSC Examinations in a Standards-Referenced Framework*, published in Board Bulletin Volume 8 Number 9 (Nov/Dec 99). Questions are closely related to the outcomes of the course, and the paper as a whole is structured to allow for appropriate differentiation of student performance at all levels on the performance scale.

The papers have been designed so that students have a clear understanding of what they are required to do in each question and in working through the paper. Instructions have been standardised, and the demands of the questions have been made explicit. Key words in questions, such as 'discuss', 'analyse', and 'explain', have been used consistently in accordance with the glossary published in the Board's *Assessment Support Document*.

This specimen paper is an example of the type of examination that could be prepared within the examination specifications in the French Extension syllabus. Examinations will be based on the syllabus, and will test a representative sample of syllabus outcomes. Therefore, the range and balance of outcomes tested in HSC examinations in 2001 and subsequent years may differ from those addressed in the specimen paper.

The mapping grid is an important feature of the development of the examination. It aids in ensuring that the examination as a whole samples a range of content and outcomes, and allows all students the opportunity to demonstrate their level of achievement. Where courses have components in the examination other than written papers, the grid indicates the wider range of outcomes that are assessed by including these other components.

There are a number of points to note in considering the French Extension specimen paper:

- A rubric indicating general criteria for judging performance has been placed at the beginning of each section or part of the paper to clearly indicate the factors that will be used to assess responses to the question(s).
- The number and type of questions in Section I, Part A may vary each year within the range determined by the syllabus.
- The prescribed texts and issues for the specimen paper are those prescribed for the 2001 HSC examination. For 2001 there will be two texts prescribed. These are *Marius et Jeannette* and *Au revoir les enfants*.

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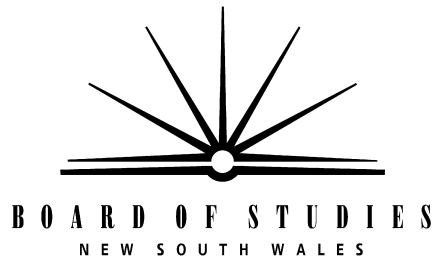
French Extension

HSC Specimen Examination Mapping Grid

For each item in the examination, the grid shows the marks allocated, the syllabus content and syllabus outcomes it relates to, and the bands on the performance scale it is targeting. The range of bands shown indicates the performance candidates may be able to demonstrate in their responses. That is, if an item is shown as targeting Bands E2 – E3, it indicates that candidates who demonstrate performance equivalent to the Band E2 descriptions should be able to score some marks on the item, while those who perform at Band E3 or above could reasonably be expected to gain high marks. In the case of one-mark items, candidates who demonstrate performance at or above the bands shown generally could be expected to answer the item correctly.

Question	Marks	Content (Prescribed Issue / Prescribed Text – Text type)	Syllabus outcomes	Targeted performance bands
Oral Examination				
1	5	Coping with change	H1.1, H1.2	E2 – E4
2	5	Tolerance of difference	H1.1, H1.2	E2 – E4
3	5	Coping with change	H1.1, H1.2	E2 – E4
Written Examination				
1(a)	2	Marius et Jeannette	H2.2	E2 – E4
1(b)	3	Marius et Jeannette	H2.1, H2.2	E2 – E4
1(c)	3	Marius et Jeannette	H2.1, H2.2	E2 – E4
1(d)	3	Marius et Jeannette	H2.1, H2.2	E2 – E4
1(e)	4	Marius et Jeannette	H2.1, H2.2, H2.3	E2 – E4
2	10	Marius et Jeannette – diary entry	H2.1	E2 – E4
3(a)	2	Au revoir les enfants	H2.1	E2 – E3
3(b)	3	Au revoir les enfants	H2.1, H2.2	E2 – E4
3(c)	3	Au revoir les enfants	H2.1, H2.2, H2.3	E2 – E4
3(d)	3	Au revoir les enfants	H2.1, H2.2	E2 – E4
3(e)	4	Au revoir les enfants	H2.1, H2.2, H2.3	E2 – E4
4	10	Au revoir les enfants – letter	H2.1	E2 – E4
5	15	Coping with change – essay	H1.1, H1.2	E2 – E4
6	15	Belonging versus alienation – script of a talk	H1.1, H1.2	E2 – E4

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Sample marking guidelines for French Extension

The following marking guidelines have been developed for selected questions from the 2001 HSC Specimen Examination in French Extension. These guidelines indicate the approach that would be taken to marking questions.

For each question, the following are typically included:

1. The syllabus outcomes that are targeted by the question.
2. The assessment rubric from the specimen paper, where there is one, listing the set of general criteria that are used to assess responses.
3. The marking guidelines, which show the criteria to be applied to responses along with the marks to be awarded in line with the quality of the responses. For extended-response questions, performance is described at a number of levels of performance, each covering a range of marks.
4. A sample answer or some points that answers might include. Sample answers indicate the scope and depth of treatment expected, and are not intended to be prescriptive. Similarly, the points that could be included in answers are not intended to be an exhaustive list, but rather an indication of the considerations that students could include in their responses.

Marking guidelines will generally require some refinement at the Marking Centre to take account of unanticipated responses that students present. For essay-type questions, the standard described at each mark range will be made clear during pilot-marking by the selection of sample scripts.

In a standards-referenced framework, examination questions are closely linked to syllabus content and outcomes. Expectations of the question are to be clear in the wording of the question. Marking guidelines will be developed at the same time as the examination questions, by examination committees. The development of marking guidelines will be guided by the Board's *Principles for Developing Marking Guidelines in a Standards-Referenced Framework*, published in Board Bulletin Volume 9 Number 3 (May 2000).

Sample Marking Guidelines – French Extension

Oral Examination

Monologue - Questions 1 – 3

In your answers you will be assessed on how well you:

- present and support a point of view
 - demonstrate clarity of expression (pronunciation, intonation, stress)
 - demonstrate accuracy and variety of vocabulary and sentence structures
-

Outcomes assessed: H1.1, H1.2

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Presents and develops a sophisticated, coherent argument • Demonstrates breadth and depth in the treatment of relevant ideas and information • Communicates confidently and fluently with correct intonation and pronunciation • Communicates with a high level of grammatical accuracy, and breadth and sophistication of vocabulary and sentence structure 	5
<ul style="list-style-type: none"> • Presents and develops a coherent argument • Demonstrates breadth and some depth in the use of relevant ideas and information • Communicates effectively, with some degree of fluency and authenticity • Communicates with a range of vocabulary, language structures and complex sentences, but with some inaccuracies of expression or syntax 	4
<ul style="list-style-type: none"> • Attempts to present and develop a coherent argument • Supports the argument with a range of relevant examples • Communicates with some degree of fluency, but with repetition and inaccuracies in grammar and vocabulary 	3
<ul style="list-style-type: none"> • Attempts to present an argument using some relevant information or ideas with limited fluency of presentation • Communicates using simple sentences and language structures and a limited vocabulary with pauses and errors 	2
<ul style="list-style-type: none"> • Communicates some relevant information or ideas with pauses and repetitions • Communicates using simple sentences and language structures, set formulae, limited vocabulary with evidence of English syntax and vocabulary 	1

Written Examination

Question 1 (15 marks)

In your answers you will be assessed on how well you:

- respond critically to the prescribed text
- analyse how meaning is conveyed
- demonstrate an understanding of the relationship between the prescribed text and prescribed issues

Read the extract from *Marius et Jeannette* and answer the questions that follow in ENGLISH in the spaces provided.

Refer to the text on page 2 of the Specimen Paper.

- (a) How does Jeannette feel about Magali’s future plans? How are these feelings conveyed through her choice of language? 2

Outcomes assessed: H2.2

MARKING GUIDELINES

Criteria	Marks
• States the feeling and explains the feeling through specific relevant examples	2
• States the feeling and explains one relevant example	1

Sample answer:

- She feels anxious, agitated and distressed and this is conveyed through the repetition of *c’est loin*, five times in the dialogue and her excessive protest that she hadn’t said *C’était pas bien!*

- (b) Discuss the director’s portrayal of Jeannette as a mother by referring to TWO other scenes in the film. 3

Outcomes assessed: H2.1, H2.2

MARKING GUIDELINES

Criteria	Marks
• Describes perceptively and in some depth the way in which the director portrays Jeannette in detail in two scenes from the film	3
• Describes the way in which the director portrays Jeannette in at least one scene from the film	2
• Describes the way in which the director portrays Jeannette in general terms without specific reference to actual scenes in the film OR refers to scenes without referring to the portrayal of Jeannette as mother	1

Answers could include:

- Jeannette is portrayed in some ways as a model mother – very concerned, loving, tolerant, listens to her children, supportive
- In the Ramadan scene director shows her tolerance of the religion of her son, Malek
- Giving underwear to daughter shows her understanding of daughter’s sensuality and her own lack of possessiveness and jealousy
- In the scene following her staying out overnight, the daughter is shocked so the implication is that Jeannette provides stable routines

- (c) How does the director portray the relationship between the characters in lines 25 to 47? **3**

Outcomes assessed: H2.1, H2.2

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Clearly identifies the relationship between the characters • Demonstrates depth of treatment in the analysis of a range of techniques including use of language 	3
<ul style="list-style-type: none"> • Identifies the relationship between the characters • Describes the effect achieved by language and one other technique 	2
<ul style="list-style-type: none"> • Describes the effect achieved by language or one other technique and links this to a portrayal of the relationship between at least two of the characters in this extract 	1

Answers may include:

- Discussion of friendly, bantering, tolerant, affectionate relationship between the characters
- Techniques
 - Language - puns on words, affectionate abuse, *andouille l’humanité*
 - Editing - cuts from character to character, create vitality and sense of fun
 - Voice off - looking at reaction of characters
 - Shot composition - group shots at the dinner table emphasising social cohesion and friendship

- (d) What is the effect of the choice of the *cimenterie* as a location for many scenes in the film? In your answer refer in particular to this scene and one other. **3**

Outcomes assessed: H2.1, H2.2, H2.3

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> Explains perceptively the effects achieved by using the <i>cimenterie</i> as a major location in the film Comments on how these effects are achieved and the impact of the location by referring specifically to this scene and one other 	3
<ul style="list-style-type: none"> Explains at least one effect achieved by using the <i>cimenterie</i> as a major location in the film Comments on how this is achieved by referring specifically to this scene and one other 	2
<ul style="list-style-type: none"> Provides either a general statement about the effect of the location <p>OR</p> <ul style="list-style-type: none"> Explains one effect of the use of this location in this scene or one other 	1

Answer could include:

- The *cimenterie* is not a workplace as one would expect, rather the backdrop for events involving the relationship between the characters
- The contrast between the barren, stark landscape and the affectionate, warm nature of the events that take place there, ie the lovers meet here, the love affair develops here, the party/meal, the men seek out Marius here to bring him back
- This represents visually the issue of alienation versus belonging
- The *cimenterie* is like an icon for Jeannette in relation to her memories of her father
- Caroline regards it as a cultural icon which should be listed on World Heritage and compares it to *Cité des Papes*

- (e) *Il en faut des journalistes issus de notre milieu* (lines 10 – 11). 4
 Explain how Caroline’s statement relates to the issue of alienation in the film

Outcomes assessed: H2.3

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> Provides an effective and perceptive explanation of the link between Caroline’s statement and her reference to <i>notre milieu</i> and the issue of alienation in the film Refers specifically to relevant examples in the film to support the argument presented 	4
<ul style="list-style-type: none"> Explains the reference to <i>notre milieu</i> and links this to the issue of alienation in the film Refers specifically to relevant examples in the film to support the argument presented 	3
<ul style="list-style-type: none"> Demonstrates a general understanding of Caroline’s point of view Establishes a link between the statement and alienation 	2
<ul style="list-style-type: none"> Provides some information about alienation in the film linked in some way to Caroline’s statement 	1

Answers could include:

- An explanation of the term *notre milieu* in terms of the North/South geographical divide, culture and language, political and socio-economic differences
- Caroline is fully aware of the fact that the milieu with which she strongly identifies is not well represented in the press
- Caroline is the film’s most politically oriented character and identifies strongly with *notre milieu*
- Caroline’s role as “mouthpiece” for the alienated, and instrument of alienation towards those not part of *notre milieu*
- Alienation occurs because of class, religion, wealth issues
- The role of the press in reinforcing concepts of alienation

Question 2 (10 marks)

In your answer you will be assessed on how well you:

- demonstrate an understanding of the prescribed text
 - write in French for a specific context
-

Read the extract from the film *Marius et Jeannette* and answer the question that follows by writing approximately 200 words in FRENCH.

Refer to the text on page 5 of the Specimen Paper.

You are Magali. You have just told your mother about your decision to study in Paris. Write in your diary, your thoughts and feelings about how this will affect your life and your relationship with your family and friends.

Outcomes assessed: H2.1

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a perceptive and sensitive understanding of the prescribed text in relation to the characterisation of Magali • Demonstrates flair and originality in the approach taken • Manipulates language authentically and creatively to meet the requirements of the task • Organises information and ideas to meet the requirements of the task 	9 – 10
<ul style="list-style-type: none"> • Demonstrates a comprehensive understanding of the prescribed text in relation to the characterisation of Magali • Demonstrates some flair in the approach taken • Manipulates language with some degree of authenticity and creativity to meet the requirements of the task • Organises information and ideas to meet the requirements of the task 	7 – 8
<ul style="list-style-type: none"> • Demonstrates an understanding of the prescribed text in relation to the characterisation of Magali • Demonstrates a satisfactory control of vocabulary and sentence structures • Organises information and ideas to meet the requirements of the task 	5 – 6

<ul style="list-style-type: none">• Demonstrates some understanding of the prescribed text• Demonstrates a basic knowledge and understanding of vocabulary and sentence structures• Writes within the parameters of the task	3 – 4
<ul style="list-style-type: none">• Demonstrates a limited understanding of the prescribed text• Demonstrates an elementary knowledge and understanding of vocabulary and sentence structures	1 – 2

Answer ONE of the following questions. Write approximately 300 words in FRENCH.

Question 5 (15 marks)

You have decided to enter a competition organised by the Alliance Française. Write an essay on the following subject:

Do you agree with the statement that “Money brings happiness”?

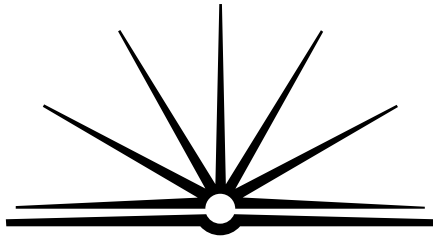
In your answer you will be assessed on how well you:

- present and support a point of view
 - write for a specific audience and/or purpose and/or context
 - demonstrate accuracy and variety of vocabulary and sentence structures
 - structure and sequence ideas and information
-

Outcomes assessed: H1.1, H1.2

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Presents and develops a sophisticated, coherent argument, discussion or explanation • Writes effectively and perceptively for a specific audience, purpose and context • Demonstrates breadth and depth in the treatment of relevant ideas • Writes with a high level of grammatical accuracy, and breadth and sophistication of vocabulary and sentence structure 	13 – 15
<ul style="list-style-type: none"> • Presents and develops a coherent argument, discussion or explanation • Writes effectively for a specific audience, purpose and context • Demonstrates breadth and some depth in the use of relevant supporting material and examples • Writes accurately using a range of vocabulary and sentence structures 	10 – 12
<ul style="list-style-type: none"> • Attempts to present and develop a coherent argument, discussion or explanation • Writes with some understanding of audience, purpose and context • Supports points with relevant material and examples • Writes using a range of vocabulary and sentence structures 	7 – 9
<ul style="list-style-type: none"> • Presents some relevant information, opinions or ideas • Demonstrates the use of appropriate supporting material • Demonstrates evidence of the use of complex sentences 	4 – 6
<ul style="list-style-type: none"> • Presents some relevant information, opinions or ideas • Communicates primarily in simple sentences or set formulae 	1 – 3



B O A R D O F S T U D I E S
NEW SOUTH WALES

2001
HIGHER SCHOOL CERTIFICATE
SPECIMEN EXAMINATION

French Extension

Oral Examination

General Instructions

- Preparation time – 10 minutes
- The oral examination should take approximately 5 minutes
- Dictionaries may not be used
- You may make brief notes in the space provided on the paper
- You may refer to these notes during the examination but must not read directly from them

Total marks (**10**)

- Attempt **TWO** questions from Questions 1 – 3

Total marks (10)

Attempt TWO questions from Question 1 – 3

In your answers you will be assessed on how well you:

- present and justify a point of view
 - demonstrate clarity of expression (pronunciation, intonation, stress)
 - demonstrate accuracy and variety of vocabulary and sentence structures
-

Choose TWO of the following three questions and speak for approximately TWO minutes in FRENCH on each.

Question 1 (5 marks)

Le choix de carrière de l'individu est nécessairement limité par son milieu social. Qu'en pensez-vous?

An individual's career choice is necessarily limited by his or her background. Do you agree?

CANDIDATE'S NOTES. Write ONLY in this space. These notes will NOT be marked.

Question 2 (5 marks)

Aujourd'hui les gens ne s'intéressent plus aux autres. Quel est votre avis?

In today's society people are no longer interested in others. What is your opinion?

CANDIDATE'S NOTES. Write ONLY in this space. These notes will NOT be marked.

Question 3 (5 marks)

Tout va trop vite dans la vie actuelle. L'individu se sent parfois dépassé. Discutez.

Today everything proceeds at too fast a pace. People can feel overwhelmed at times. Discuss.

CANDIDATE'S NOTES. Write ONLY in this space. These notes will NOT be marked.

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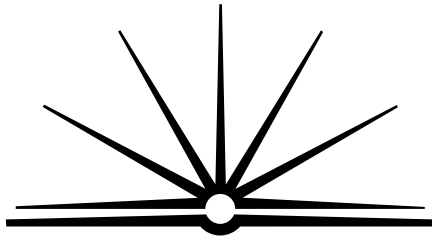
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Centre Number

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Student Number



B O A R D O F S T U D I E S
NEW SOUTH WALES

2001
HIGHER SCHOOL CERTIFICATE
SPECIMEN EXAMINATION

French Extension

Written Examination

General Instructions

- Reading time – 10 minutes
- Working time – 1 hour and 50 minutes
- Write using blue or black pen
- Monolingual and/or bilingual print dictionaries may be used
- Write your Centre Number and Student Number at the top of this page

Section I Pages 2 – 10

Total marks (25)

Answer the TWO questions in Section I that relate to the prescribed text you have studied

Marius et Jeannette Pages 2 – 5

- Attempt Question 1 and Question 2

OR

Au revoir les enfants Pages 6 – 10

- Attempt Question 3 and Question 4

This section has two parts, Part A and Part B

- Allow about 1 hour and 10 minutes for this section

Section II Page 11

Total marks (15)

- Attempt either Question 5 or Question 6
- Allow about 40 minutes for this section

Section I – Response to Prescribed Text: *Marius et Jeannette*

Total marks (25)

Allow about 1 hour and 10 minutes for this section

Part A

Attempt Question 1

In your answers you will be assessed on how well you:

- respond critically to the prescribed text
 - analyse how meaning is conveyed
 - demonstrate an understanding of the relationship between the prescribed text and prescribed issues
-

Question 1 (15 marks)

Read the extract from the film *Marius et Jeannette* and answer the questions that follow in ENGLISH in the spaces provided.

Caroline. Et qu'est-ce que tu veux aller faire à Paris?

Jeannette. Journaliste.

Caroline. Ah, ben c'est bien, ça!

5 **Magali.** Pas pour maman.

Jeannette. Ah j'ai pas dit ça ! ... J'ai dit que c'était loin. J'ai pas dit que c'était pas bien, j'ai dit c'est loin, ... C'est tout ce que j'ai dit, c'est loin.

10 **Caroline.** Ah! il en faut des journalistes issus de notre milieu ... sinon ils parlent jamais de nous, ou alors ... de traviole ...

Magali. Merci, Caroline.

15 **Caroline.** De rien, ma petite. Tu nous oublies pas, c'est tout.

Jeannette. J'ai bien le droit de dire que je trouve que Paris c'est loin, ... c'est quand même mon droit de dire que c'est un peu loin. C'est quand même pas moi qui ai tracé
20 la carte de France! Sinon j'aurais mis Paris à la place d'Aix-en-Provence, hein!

Monique. Hé! remarque ça nous aurait

permis d'éliminer Aix ... une bonne fois pour toutes!

25 **Caroline.** Hé! vous avez entendu, à la radio?

Dédé. Quoi encore?

Caroline. Ils ont inscrit la Cité des Papes au patrimoine de l'humanité.

30 **Monique.** Le Vatican?

Marius. Quel ... Vatican?

Caroline. Ben la Cité des Papes en Avignon!

Dédé. Où c'est ... qu'ils l'ont inscrit?

35 **Caroline.** Oh! ... Au patrimoine de ... l'humanité.

Dédé. L'humanité, tu veux dire que c'est les cocos qu'ont fait ça?

45 **Jeannette.** L'humanité, andouille! ... Tu sais pas ce que c'est, l'humanité?

Dédé. Oh, bé si on peut plus déconner alors! ...

Question 1 continues on page 3

Question 1 (continued)

- (a) How does Jeannette feel about Magali’s future plans? How are these feelings conveyed through her choice of language? **2**

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- (b) Discuss the director’s portrayal of Jeannette as a mother by referring to TWO other scenes in the film. **3**

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- (c) How does the director portray the relationship between the characters in lines 25 to 47? **3**

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Question 1 continues on page 4

Question 1 (continued)

- (d) What is the effect of the choice of the *cimenterie* as a location for many scenes in the film? In your answer, refer in particular to this scene and one other. **3**

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- (e) *Il en faut des journalistes issus de notre milieu* (lines 10 – 11). **4**

Explain how Caroline’s statement relates to the issue of alienation in the film.

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End of Question 1

Section I – Response to Prescribed Text: *Marius et Jeanette*

Part B

Attempt Question 2

Answer the question in a writing booklet. Extra writing booklets are available.

In your answer you will be assessed on how well you:

- demonstrate an understanding of the prescribed text
 - write in French for a specific context
-

Question 2 (10 marks)

Read the extract from the film *Marius et Jeannette* and answer the question that follows by writing approximately 200 words in FRENCH.

Magali. Je veux faire mes études à Paris.

Jeannette. À Paris ! Non mais t'es folle !
T'as vu ce qui se passe à Paris!

Vous êtes Magali. Vous venez d'annoncer la nouvelle à votre mère que vous avez décidé d'étudier à Paris. Vous écrivez vos pensées et vos sentiments dans votre journal intime: comment cette décision va changer votre vie et vos rapports avec votre famille et vos amis.

You are Magali. You have just told your mother about your decision to study in Paris. Write, in your diary, your thoughts and feelings about how this will affect your life and your relationship with your family and friends.

OR

Section I – Response to Prescribed Text: *Au revoir les enfants*

Total marks (25)

Allow about 1 hour and 10 minutes for this section

Part A

Attempt Question 3

In your answers you will be assessed on how well you:

- respond critically to the prescribed text
 - analyse how meaning is conveyed
 - demonstrate an understanding of the relationship between the prescribed text and prescribed issues
-

Question 3 (15 marks)

Read the extract from *Au revoir les enfants* and answer the questions that follow in ENGLISH in the spaces provided.

Restaurant du Grand-Cerf – intérieur jour

Le Maître d’hôtel. Vous avez bien déjeuné, Monsieur Meyer?

Meyer. Je vous remercie. Le lapin était acceptable.

5 **Le Maître d’hôtel.** Madame Quentin, votre table.

Madame Quentin. Bonjour ... François, mets-toi là ... Julien ici ...

10 **Le Maître d’hôtel.** On ne vous a pas vue depuis quelque temps.

Madame Quentin. Les vacances ...

Madame Quentin. ... Qu’est-ce que vous avez comme poisson?

15 **Le Maître d’hôtel.** Il y a longtemps que nous n’avons pas eu de poisson, Madame. Je vous recommande le lapin chasseur. Un demi-ticket de viande par portion.

François. C’est du lapin, ou du chat?

Madame Quentin. François!

20 **Le Maître d’hôtel.** Du lapin, monsieur.

Avec des pommes rissolées.

Madame Quentin. Elles sont au beurre, vos pommes de terre?

Le Maître d’hôtel. A la margarine, Madame. Sans ticket.

Madame Quentin. Va pour le lapin chasseur. Et une bouteille de Bordeaux.

François. Il y a de la verdure aujourd’hui.

30 **Madame Quentin.** Je croyais qu’ils étaient tous sur le front russe.

François. Vous leur avez tapé dans l’œil.

Madame Quentin. Vos parents n’ont pas pu venir?

Bonnet. Non, Madame

35 **Madame Quentin.** Pauvre petit.

François. Et papa, au fait? Il avait dit qu’il viendrait.

Madame Quentin. Il a été empêché. Des problèmes avec l’usine.

Question 3 continues on page 7

Question 3 (continued)

- 40 **Julien.** Comme d'habitude.
Madame Quentin. Ton pauvre père a des responsabilités écrasantes en ce moment.
François. Il est toujours pétainiste?
Madame Quentin. Mais personne n'est plus pétainiste! Au fait, on m'a appris ce qui t'était arrivé dans la forêt. Qu'est-ce que je n'ai pas dit au Père Jean! Ces jeux de scouts sont ridicules avec le froid qu'il fait. Dieu sait ce qui aurait pu t'arriver mon pauvre chou! Une balle est si vite partie!
- 50 **François.** Ça lui forme le caractère!
Madame Quentin. C'est exactement ce que le Père Jean m'a répondu. Former le caractère! Je vous demande un peu.
- 55 **Julien.** C'est lui qui était avec moi dans la forêt.
Madame Quentin. Ah, c'était vous. Je parie que vous êtes lyonnais. Tous les Gillet sont de Lyon et ils fabriquent tous de la soie.
- 60 **Julien.** Il s'appelle Bonnet, pas Gillet!
Madame Quentin. C'est vrai, bien sûr.
Julien. Et il est de Marseille.
Madame Quentin. Mais j'ai connu une Marie-Claire Bonnet à Marseille, une cousine des Du Perron. C'est votre mère?
- 65 **Bonnet.** Non, Madame.
Madame Quentin. Tiens, ça m'étonne.
Julien. Le père de Bonnet est comptable.
Madame Quentin. Ah bon!
- 70 **Milicien 1.** Vous avez vos papiers, Monsieur, s'il vous plaît?
Milicien 2. Vos papiers, Monsieur ...
Milicien 2. Dis-donc, toi, tu ne sais pas lire? Ce restaurant est interdit aux youtres.
- 75 **Madame Quentin.** Qu'est-ce qu'ils ont
- 80 besoin d'embêter les gens. Il a l'air si convenable, ce monsieur.
Le Maître d'hôtel. Monsieur Meyer vient ici depuis vingt ans. Je ne peux pas le mettre à la porte quand même!
- 85 **Milicien 2.** Toi le loufiat, ferme-là!
Milicien 2. ... Si je veux, je peux faire révoquer votre licence.
François. Collabos!
Madame Quentin. Tais-toi François!
- 90 **Milicien 1.** C'est toi qui a dit ça?
Madame Quentin. C'est un enfant. Il ne sait pas ce qu'il dit.
Milicien 1. Nous sommes au service de la France, Madame. Ce garçon nous a injuriés.
- 95 **Plusieurs voix.** Allez-vous en ... Vous n'avez pas le droit ... C'est ignoble ce que vous faites ...
D'autres voix. Pas du tout! ... Bravo la milice ... Oh, vous, taisez-vous! Vous devriez avoir honte! ... Laissez ce pauvre homme tranquille! ... Fichez le camp ... Laissez-nous déjeuner! C'est un scandale! ... Ils ont raison.
- 100 **La femme.** Les Juifs à Moscou!
L'officier. Foutez le camp!
L'officier. Vous m'avez compris? Foutez le camp!
L'officier. Voilà ...
Milicien 2. On se retrouvera!
- 105 **Madame Quentin.** On peut dire ce qu'on veut. Il y en a qui sont bien.
François. Il a fait ça pour vous épater.
Julien. On n'est pas juifs, nous?
Madame Quentin. Il ne manquerait plus que ça!
- 115

Question 3 continues on page 8

Question 3 (continued)

- (a) Why is this outing such an important step in the relationship between Julien and Bonnet? 2

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- (b) How are the feelings of Julien and François towards their mother conveyed by their language and their choice of topic of conversation? 3

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- (c) *‘Je parie que vous êtes lyonnais. Tous les Gillet sont de Lyon et ils fabriquent tous de la soie’.*

What does this remark reveal about Madame Quentin’s view of society? 3

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Question 3 continues on page 9

Section I – Response to Prescribed Text: *Au revoir les enfants*

Part B

Attempt Question 4

Answer the question in a writing booklet. Extra writing booklets are available.

In your answer you will be assessed on how well you:

- demonstrate an understanding of the prescribed text
 - write in French for a specific context
-

Question 4 (10 marks)

Père Jean. Comme je comprends la colère de ceux qui n'ont rien, quand les riches banquettent avec arrogance.

Madame Quentin. Il y va fort quand même.

Vous êtes Madame Quentin. Vous êtes allée à l'église ce jour-là. Vous écrivez à une amie et lui expliquez pourquoi le sermon de Père Jean vous a choquée.

You are Mrs Quentin. You went to church on the day in question. Write a letter to a friend in which you explain to her why the sermon has shocked you.

Section II – Writing in French

Total marks (15)

Attempt either Question 5 or Question 6

Allow about 40 minutes for this section

Answer the question in a SEPARATE writing booklet. Extra writing booklets are available.

In your answer you will be assessed on how well you:

- present and support a point of view
 - write for a specific audience and/or purpose and/or context
 - demonstrate accuracy and variety of vocabulary and sentence structures
 - structure and sequence ideas and information
-

Choose ONE of the following and write approximately 300 words in FRENCH.

Question 5 (15 marks)

Vous avez décidé de participer à un concours organisé par l'Alliance Française. Ecrivez une composition sur le sujet suivant:

«L'argent fait le bonheur». Etes-vous d'accord?

You have decided to enter a competition organised by the Alliance Française. Write an essay on the following subject:

Do you agree with the statement that 'Money brings happiness'?

OR

Question 6 (15 marks)

Vous êtes au chômage depuis un an. Vous participez à un forum de jeunes. On vous demande de parler sur le sujet suivant:

«Les conséquences du chômage pour l'individu et pour la société.»

Ecrivez ce que vous allez dire.

You have been unemployed for a year. You are asked to speak at a Youth Forum on the following subject:

'The effects of unemployment on the individual and society.'

Write the script of your talk.

End of paper

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