



A Level

French

Session: 1974 June
Type: Question paper
Code: 823

FRENCH

823/1

ADVANCED LEVEL

PAPER 1 (COMPOSITION)

(Two hours and a half)

Questions 1 and 2 each carry half of the maximum marks for the subject.

NOTICE TO SUPERVISORS

The following instructions should be given to candidates before they are told to open their question papers:

Question 1: Translation into French

1½ hours *only* are to be allowed for this part of the paper for which a special sheet is provided: this sheet should not be used for rough work. Scripts will then be collected separately and candidates should begin Question 2 on a new sheet.

1 Translate into FRENCH:

Vincent took his coffee to a seat by the window and settled down to watch the library entrance. She came out at last, stopping for a moment to say something to the young man who had accompanied her. She was in a bright red raincoat; the colour was all the more striking because of the contrast with the blackened stone of the building behind her. The young man walked away slowly, looking miserable. She glanced across at the café, saw Vincent and smiled at him.

He opened the door for her, noticing with pleasure that the other people in the café were all watching them.

'I shouldn't have kept you waiting,' she said. 'Henry wanted to take me out. But he's far too young. It's a shame for the poor boy, though; it's taken him two months to find courage enough to ask me.'

Vincent hurriedly changed the subject.

'Would you like a cup of coffee?' He was just getting up when the proprietor, whom he knew slightly, gestured to him to sit down again and came over to their table.

'What can I get you?'

'Another coffee, please.'

She took out a packet of cigarettes and offered him one.

'No thanks,' he said, rather embarrassed. 'It's a habit I've never acquired.'

'I wish I hadn't,' she said quickly, realising his embarrassment.

'You've not been in Charbury long,' he remarked. Now that she was here with him he couldn't think of a thing to say to her.

2 Write an essay in FRENCH on **one** of the following topics. You should write between 250 and 400 words, but quality and orderly composition should not be sacrificed to quantity:

(a) « Le plus difficile c'est d'aimer son voisin. » Discutez.

(b) « La politesse n'est qu'hypocrisie. » Discutez.

(c) « Au XX^e siècle, personne n'a le droit de s'ennuyer. » Discutez.

(d) Révez-vous souvent dans votre sommeil? A quoi? Cherchez-vous à interpréter vos rêves?

(e) Beaucoup de femmes s'estiment exploitées par les hommes. Quel est votre point de vue à ce sujet?

(f) Quel est, d'après vous, le péché le moins grave: l'orgueil, l'envie, la paresse, la gourmandise, etc., etc.? Justifiez votre choix.

(g) « Lorsqu'un Français rencontre un étranger qui parle français, il a l'impression de trouver un frère » (G. POMPIDOU). Ne pensez-vous pas qu'une telle impression peut parfois être trompeuse? Discutez.

(h) « Les bons élèves en France se remarquent par leur tenue soignée, par le fait qu'ils restent éveillés en classe, qu'ils écoutent leurs professeurs et même qu'ils les comprennent. » Discutez ces remarques de l'humoriste français Goscany.

(i) Est-ce que la France doit jouer le même rôle qu'à l'époque des six dans le nouveau Marché Commun des neuf?

FRENCH

823/2

ADVANCED LEVEL

PAPER 2 (UNPREPARED TRANSLATION)

(Two hours)

1 Translate into ENGLISH:

Quand les trois hommes quittèrent l'immeuble, il n'y

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deux hommes pour des clients éventuels et, poussant la porte, fit jaillir des bouffées de musique. G. SIMENON (adapted)

2 Translate into ENGLISH:

Chaque année, quatorze millions de touristes étrangers

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généralistes offrent une proportion de gastronomes double de celle des moins de vingt-cinq ans. JEAN GINIER (adapted)

FRENCH

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ADVANCED LEVEL

PAPER 3 (PRESCRIBED TEXTS, ETC.)

(Two hours and a half)

Answer four questions. At least two of your questions must be taken from Section A, but the others can be chosen freely from either section or from both sections of the paper.

SECTION A

1 MOLIERE, *L'Ecole des Femmes*

Either (a) When does this conversation take place? What does it tell us about Arnolphe and Agnès and the relationship between them at this stage in the play?

Do not translate the passage.

ARNOLPHE

Puisqu'en raisonnement votre esprit se consume,
La belle raisonneuse, est-ce qu'un si long temps,
Je vous aurai pour lui nourrie à mes dépens?

AGNÈS

Non, il vous rendra tout jusques au dernier double.

ARNOLPHE

Elle a de certains mots où mon dépit redouble.
Me rendra-t-il, coquine, avec tout son pouvoir,
Les obligations que vous pouvez m'avoir?

AGNÈS

Je ne vous en ai pas d'aussi grandes qu'on pense.

ARNOLPHE

N'est-ce rien que les soins d'élever votre enfance?

AGNÈS

Vous avez là-dedans bien opéré vraiment,
Et m'avez fait en tout instruire joliment!
Croit-on que je me flatte, et qu'enfin, dans ma tête,
Je ne juge pas bien que je suis une bête?

Or (b) 'Qu'est-ce qui préserve cet obsédé de la monstruosité pure?' How does Molière make Arnolphe's obses-

sion seem comic rather than monstrous?

2 RACINE, *Andromaque*

Either (a) At what point in the play does this speech occur? What does it tell us about the speaker, and how is this reinforced by the language?

Do not translate the passage.

Ne vous suffit-il pas que je l'ai condamné?
Ne vous suffit-il pas que ma gloire offensée
Demande une victime à moi seule adressée;
Qu'Hermione est le prix d'un tyran opprimé;
Que je le hais; enfin, Seigneur, que je l'aimai?
Je ne m'en cache point: l'ingrat m'avait su plaire,
Soit qu'ainsi l'ordonnât mon amour ou mon père,
N'importe; mais enfin réglez-vous là-dessus.
Malgré mes vœux, Seigneur, honteusement déçus,
Malgré la juste horreur que son crime me donne,
Tant qu'il vivra, craignez que je ne lui pardonne.
Doutez jusqu'à sa mort d'un courroux incertain:
S'il ne meurt aujourd'hui, je puis l'aimer demain.

Or (b) How far does an atmosphere of fatality contribute to the tragedy in *Andromaque*?

3 VIGNY, *Poèmes*

Either (a) What is the significance of the following passage in the context of Vigny's work? Do not translate the passage.

Poésie! ô trésor! perle de la pensée!
Les tumultes du cœur, comme ceux de la mer,
Ne sauraient empêcher ta robe nuancée
D'amasser les couleurs qui doivent te former.
Mais sitôt qu'il te voit briller sur un front mâle,
Troublé de ta lueur mystérieuse et pâle,
Le vulgaire effrayé commence à blasphémer.
Le pur enthousiasme est craint des faibles âmes
Qui ne sauraient porter son ardeur ni son poids.

Or (b) 'In Vigny's systematic distrust of all creeds and all ideals two virtues – manliness and dignity – seem to have survived.' How far do you feel that this is true?

4 ZOLA, *Germinal*

Either (a) What is the importance of the episode described here? Do not translate the passage.

Tous se regardaient. Le père Bonnemort crachait dans son mouchoir, tandis que Maheu, sa pipe éteinte, l'oubliait à sa bouche. Alzire écoutait, entre Lénore et Henri, endormis au bord de la table. Mais Catherine surtout, le menton dans la main, ne quittait pas Étienne de ses grands yeux clairs, lorsqu'il se récriait, disant sa foi, ouvrant l'avenir enchanté de son rêve social.

– En voilà encore des idées! disait le jeune homme.

Est-ce que vous avez besoin d'un bon Dieu et de son paradis pour être heureux? est-ce que vous ne pouvez pas vous faire à vous-mêmes le bonheur sur la terre?

Or (b) '*Germinal* est un chant d'espérance.' How far would you agree with this view? On what reasons do you base your conclusions?

5 GIDE, *La Porte Étroite*

Either (a) Explain the significance of this scene. Do not translate the passage.

– Adieu! fit-elle. Non, ne viens pas plus loin. Adieu, mon

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point compris jusqu'alors celui qui ne me comprend pas à présent.

Or (b) Gide spoke of his *réécits* as 'des livres de critique'. In what ways does this book imply criticism of Alissa and Jérôme?

6 CAMUS, *L'Étranger*

Either (a) At what point in the work does the following passage occur? What aspect of society does it criticise, and in what way? Do not translate the passage.

Même sur un banc d'accusé, il est toujours intéressant

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vention. Mon sort se réglait sans qu'on prenne mon avis.

Or (b) What means are used to colour our attitude towards Meursault?

SECTION B

7 LESAGE, *Turcaret*

Either (a) This play has frequently been produced in a manner emphasising its topicality. What do you find in it to appeal to a modern audience?

Or (b) 'Une force de la nature.' Do you think this an apt description of Turcaret himself? In your view what makes him a comic character?

8 MÉRIMÉE, *Carmen et autres nouvelles*

Either (a) 'José is basically a weak person; we need seek no further for the key to his character.' Do you agree or

disagree? Give your reasons.

Or (b) Two characteristics of the race of gypsies are 'l'audace et la timidité' according to Mérimée. To what extent does *Carmen* illustrate this notion?

9 Pagnol, *La Gloire de mon Père*

Either (a) Why do you think the author chose this title?

Or (b) 'Le lecteur est un ami,' says Pagnol. To what extent does *La Gloire de mon Père* illustrate this attitude on the part of the author?

10 Cocteau, *La Machine Infernale*

Either (a) What effects do you think Cocteau achieves in the Act entitled *La Nuit de Noces*?

Or (b) 'Le temps des hommes est de l'éternité pliée.' What does Cocteau mean us to understand by this phrase in the context of *La Machine Infernale*?

11 Frison-Roche, *Premier de Cordée*

Either (a) 'The climbers appear to us as types rather than as individuals.' Explain this, and discuss.

Or (b) Which qualities do you think Frison-Roche most admires in humanity? Illustrate your answer by reference to the events in *Premier de Cordée*.

12 Prévert, *Paroles*

Either (a) 'A tinpanalley ear for a cadence and the cheapest mind this side of Hollywood.' Do you think this is a fair comment on Prévert's work?

Or (b) Prévert writes:

D'un monde sobre et ivre

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Solite et insolite
Beau comme tout.

How well does this description apply to the 'world' of his own poetry?

FRENCH DICTATION

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ADVANCED LEVEL

To be given by a member of the school staff. Full instructions are printed on a separate sheet. The outline of the procedure, given below, must be read to the candidates before the dictation is given. The title should be read before the passage is read for the first time.

I shall read the passage three times. First of all I shall read it through at a normal pace, while you listen without writing anything. I shall then dictate the passage in groups of words, reading each group **twice**. After each group I shall pause long enough for you to write down what you have just heard. I shall dictate all punctuation marks in French. After this second reading there will be an interval of two minutes during which you can make corrections. I shall then read the passage a third time, again at a normal pace, and I shall pause at each full stop for you to make any further corrections. After this third reading you will be given five minutes to revise your work.

Storing goods in the loft.

Au lieu d'arrêter sa camionnette | dans la cour, | Michel vint se placer au bord du perron. | Là, | les arbres étaient suffisamment denses | pour lui permettre | d'en décharger le contenu | sans être vu des voisins. | Il monta ses acquisitions au grenier. | Sous les tuiles, | dans une demi-pénombre | chaude et poussiéreuse, | s'étendait un vaste bric-à-brac | montant, | par endroits, | jusqu'aux grosses pièces de charpente. | Tout au fond, | dans une armoire couchée sur le dos, | Michel avait rangé | plus de cent paires de souliers | qui commençaient à lui donner du souci, | car il craignait | que la chaleur ne les craquelât. | Quatre grandes caisses, | abritant

des tableaux, | étaient alignées bout à bout | et formaient un rectangle | sur lequel il étendit | une armure du quinzième siècle | qu'il avait rapportée. | L'effet était sinistre. | Michel en fut si péniblement impressionné | qu'il saisit l'armure | et l'allongea sur l'armoire à souliers. | Celle-ci avait maintenant l'air | d'un caveau de famille.

FRENCH

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SPECIAL PAPER

(Three hours)

Questions 1 and 2 each carry half of the maximum marks for the paper.

1 Translate into FRENCH:

We had dinner that night at the Cricketers', a small public house nearly opposite a second-hand bookseller, where I saw a complete set of Thackeray for sale at a very reasonable price. I thought it would go well on my shelves below my father's edition of Scott's novels. Perhaps tomorrow I would come back and buy it. At the thought I felt a warm feeling towards my father, a sense of something in common. I too would start at Volume 1 and continue to the end, and by the time that last volume was finished it would be time to begin again. Too many books by too many authors can be confusing, like too many shirts and suits. I like to change my clothes as little as possible. I suppose some people would say the same of my ideas, but working in the bank had taught me to be extremely careful about whims.

It would have been better to say that we ate a light meal, perhaps. There were baskets of sausages on the table, to which we helped ourselves; with them we drank some beer. I was surprised by the number of glasses which my aunt could drink and feared a little for her health.

After her second glass she said, 'It was odd about that cross. I've always been interested in religion, you know.'

Begin your answer to this question on a fresh sheet of paper.

2 Read the following passage carefully, and then answer in ENGLISH the questions which follow. The passage is **not** to be translated:

La Méditerranée a son tragique solaire qui n'est pas celui

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Enfin seuls, nous achevons notre empire sur un désert.

CAMUS, *L'Exil d'Hélène* (1948)

¹ The Furies of Greek mythology, who punished the crimes of humans.

(a) Write a summary, in not more than 70 words, of the above passage.

(b) What do you understand by the following phrases:

(i) Si les Grecs ont touché au désespoir, c'est toujours à travers la beauté.

(ii) Notre Europe est fille de la démesure.

(c) What do you think to be the author's attitude towards the two opposing viewpoints he describes? On what evidence do you base your conclusions?

(d) How would you characterise the tone of this passage - neutral, rational, lyrical, emotional...?