



Literary Texts Practice

For the GCSE AQA French Reading Exam

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Teacher's Introduction

This resource has been created to meet the demands of the 2016 GCSE syllabus and help you to prepare students for the literary text in the exam. A daunting exercise for some, an exciting one for others.

Remember!

Always check the exam board website for new information, including changes to the specification and sample assessment material.

Beyond the hesitation some of us may have in introducing literary texts at GCSE level, it offers us a wonderful space to open the door to exploring the language. One of the numerous benefits of using extracts of literature is to understand the hidden meaning of words and what the writer is saying between the lines. It is a skill to pass on to our students, even at GCSE level, teaching them that there is so much to draw from just a few lines. They will learn that a word means a lot more than just the translation of it. You will also teach them that tenses have a purpose and can help them to understand what is real, what is not real, what is a wish, what is past and what is future, certain or uncertain... You will model for them how to unwrap the meaning of a text, reflect on the language used and establish links.

How rewarding would it be if they wanted to know more about the story, the character, what happened next or what happened before, as proof of their curiosity being awakened by a text and a story?

There is no set method to using this resource, but it is designed so that you can take your students gently into the tasks. The **introductory texts** take a lot of precaution to explore thematic vocabulary or communication skills, they take the student by the hand to unveil the not-so-obvious meaning, and they also try to make them reflect on the strategies that work for them. **Practice texts** still provide support and thinking activities to fully uncover the story and begin to introduce “exam-style” questions. **Exam practice texts** require the independence that the first part of the booklet will have equipped them with. Foundation and Higher texts are provided at each level, but Foundation texts could be used during the first part of the year whereas Higher texts could be used as a more direct preparation for the exam in the latter months.

The “**extension writing tasks**” are designed to move a step further in handling the language; they are based on the topic of the text and the bullet points give directions on the desired content, taking into account the number of words required for Foundation- or Higher-level writing.

“**Teacher's corner**” is a cosy reading space for you to learn about the authors and the books from which the extracts come, and it explains why a particular text is of interest. I do hope that it will also give you an irresistible desire to go and read some of these authors if you do not know them. They are all, whether they have written for adults or for children, inspiring and excellent writers that have kept me entertained over the years. *Bonne lecture!*

June 2016

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Register your email address to receive any future free updates* made to this resource or other French resources your school has purchased, and details of any promotions for your subject.

* resulting from minor specification changes, suggestions from teachers and peer reviews, or occasional errors reported by customers

Go to **zzed.uk/freeupdates**

References

Introductory Texts		
Foundation	Timothée de Fombelle – Scène de comptoir	from <i>Nouvelles contemporaines</i> Livre de poche (D de Vigan, T de F) pp. 31–32
Foundation	Marguerite Duras – Yann Andréa Steiner	from <i>Yann Andrea Steiner</i> , Marguerite Duras 4 th April 2001, Gallimard, Folio pp. 31–32
Higher	Anna Gavalda – Happy Meal	from <i>Nouvelles à chute</i> , 30 th June 2001, Gallimard, Folio Collective (group of authors), Ma
Higher	Marcel Pagnol – La gloire de mon père	from Marcel Pagnol, <i>La gloire de mon père</i> , 1951, Gallimard, Folio pp. 31–32
Practice Texts		
Foundation	Yvon Mauffret – Pépé le boulanger	from Yvon Mauffret, <i>Pépé le Boulanger</i> , 1998, L'école des Loisirs p. 47
Foundation	Marie Desplechin – Le bon Antoine	from <i>Le bon Antoine</i> , Marie Desplechin, 2007, Gallimard, Folio Junior pp. 8–9
Foundation	Antoine de St Exupéry – Le petit prince	from <i>Le petit prince</i> , Antoine de St Exupéry, 1943, Gallimard, Folio junior édition spéciale pp. 53–57
Higher	Pierre Gripari – La sorcière de la rue Mouffetard	from Pierre Gripari, <i>La sorcière de la rue Mouffetard</i> , 2007, Folio Junior, 2007 pp. 19–20
Higher	Éric-Emmanuel Schmitt – Oscar et la dame rose	from Eric-Emmanuel Schmitt, <i>Oscar et la dame rose</i> , 2002, Albin Michel, 2002 pp. 36–37
Higher	Marc Villard – Fly Mamadou	From <i>Nouvelles du XX1ème siècle</i> , Huit récits sur le monde d'aujourd'hui, 2001, Hatier pp. 12–18
Exam Practice		
Foundation	Philippe Claudel – La petite fille de monsieur Linh	Philippe Claudel, <i>La petite fille de monsieur Linh</i> , Livre de poche pp. 9–10
Foundation	Daniel Pennac – L'œil du loup	Daniel Pennac, <i>L'œil du loup</i> , 1987, Nathan, pp. 5–6
Foundation	Alain Delacour – Le petit maître	Alain Delacour, <i>Le petit maître</i> , Edition le Souffle d'Or, 2014 pp. 1–2
Foundation	Philippe Delerm – C'est bien d'aller dans un fast-food	Philippe Delerm, <i>C'est bien d'aller dans un fast-food</i> , Editions Milan, 2007, pp. 11–12
Foundation	Sempé – Les vacances du petit Nicolas	Sempé, <i>Les vacances du petit Nicolas</i> , 1987, Gallimard (Folio) pp. 141–142
Higher	Jules Verne – Le tour du monde en 80 jours	http://www.gutenberg.org/cache/epub/2/2.html
Higher	Georges de Ségur – Mémoire d'un âne	http://www.gutenberg.org/files/10/10-h/10-h.htm
Higher	Jean Marie Le Clézio – Mondo	J M G Le Clézio, <i>Mondo et autres nouvelles</i> , Gallimard p. 11
Higher	Georges Simenon – Le chien jaune	Georges Simenon, <i>Le chien jaune</i> , Pocket, 1976
Higher	Michel del Castillo – Tanguy	Michel Del Castillo, <i>Tanguy</i> , 1996, Gallimard (Folio)

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Teacher's Corner

Meet the Authors - Introductory

Timothée de Fombelle - *Nouvelles contemporaines : regard*

- Foundation level

Timothée de Fombelle was born in 1973 in Paris. He comes from a family of five. His father was an architect and worked internationally, which meant that Timothée lived in Morocco and in the Ivory Coast. There was a great love for theatre and plays in his family and he inherited this. As a child and teenager, in the summer holidays, the family with their cousins used to give plays in the village. He has become known as "the writer".

The family experienced several deaths; the most tragic one was losing his father at the age of 20 after a long illness due to cancer. Timothée took time out of university to be with his father. He studied French literature and started teaching in secondary schools. At the age of 26, one of his plays was produced on stage and, from then on, he made his way into the world of literature.

At the age of 33, he published his first novel, *Tobi Lolness*, which opened the door for children and he has regularly published stories since. One of his novels, *Céleste*, is an opera. He believes in the power of imagination and strongly wishes to pass on

This extract comes from a book of short stories. It is easy to read and is a good passage to "reading between the lines" and coping with unexpected events. Indeed, the text insists on he buy the breakfast that the couple has ordered. The use of the conditional provides an opportunity to introduce the value of tenses to distinguish between "real" and "hypothetical" and an opportunity to explain the conditional form in polite conversation. This comprehensible target language, one type of exercise used for the exam.

From a cultural point of view, it is an interesting passage to revise the sentences structure and introducing words such as "*volontiers*". The surprise caused by the event contrasts with the tradition called "suspended coffee", which comes from Italy but has made it popular in a few years as an act of solidarity.

It may be interesting to know that the story ends with: "*Il n'est pas un geste d'une dignité. Quand l'homme a remis son bonnet et a mis ses sacs pour sortir dans*

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Marguerite Duras - Yann Andréa Steiner

- Foundation level

Marguerite Duras was a famous French writer who was born in 1914 near Saïgon in 1996 in Paris. Her real name was Marguerite Donnadieu. She was not only a novelist, scenarist, playwright and even a film director. She lost her father when she was 10. In 1945, France, her mother went back to teach in Vietnam and Cambodia with her three children. Several of Duras' novels have been inspired by her childhood and youth there.

She studied at La Sorbonne in Paris and was a member of the Communist Party for a short time.

Known first for her semi-autobiographical novel *Un barrage contre le Pacifique* in 1950, she became a writer and was awarded the famous Prix Goncourt in 1984 for her book *L'amant*, which was autobiographical. Her most famous screenplay is *Hiroshima mon amour* in 1959, with Alain Resnais and has become a "classic".

The extract is from her book *Yann Andréa Steiner*. He was her last companion from 1984 to 1996. He published the book in his name in 1992. Yann Andréa and Marguerite had met in 1950 through a meeting of correspondents. They never to leave each other again. Already in the book called *L'amant*, the meeting between a young boy and an instructor from a summer camp.

This passage is very simple. The text describes the beach, the weather and the children and their instructors. From a cultural point of view, speaking of the "*colonies de vacances*" is an exploration of how children spent their summer away from their parents who were working. The text is simple, the verbs used in the present. It also lends itself to make the student use personal pronouns, and to do this in an introductory text will be a real asset for the teacher.

Anna Gavalda - *Nouvelles à chute, Happy Meal*

- Higher level

Anna Gavalda was born in 1970 in Boulogne Billancourt, a suburb of Paris. She first became known when she published a set of short stories called "*Je voudrais que quelqu'un m'attende quelque jour*" in 1997, while she was teaching French at the time.

She has written a number of books since, some for teenagers (*35 kilos d'espoir* is for teenagers) and for the general public such as the novel *Ensemble c'est tout* which led to a film in 2007 with a character.

Her focus is mainly on relationships and she often describes very ordinary situations. She goes into the relationships and is a close witness to their development and the questions they raise. Her simple and direct style makes her books very easy to read.

The extract used here comes from a short story called *Happy Meal* and it is published in the book *Nouvelles à chute* (short stories with a twist). If you can find the text, you will love the story.

This text is the beginning of the story. The narrator (a man) invites the girl to a restaurant. The conversation is rather light-hearted and the actual words used in the conversation are very realistic and close to everyday life. It is a simple account of an outing for a meal.

The narrator's feelings are described through the simple phrases which allow the reader to understand the narrator's feelings. His slight irritation is deflated by his love for the girl, and humorous sentences such as "*Je sais compter*" which is what a child may say. The last sentence describes the narrator's feelings for the girl and their relationship.

The verbs used are mostly in the present tense, thus making the scene very close to the reader. The use of "if" is the basic structure of present and future tense. The pronouns refer essentially to the narrator and the girl. The use of superlative form in the last sentence is a clear indicator of the narrator's point of view.

From a cultural point of view, the choice between fast-food restaurant and brasserie is a choice that makes the reader reflect on why each character may have a preference...

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- <https://www.youtube.com/watch?v=0nD6ivazaGM>  Go to zzed.uk/6681-P

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Practice Texts

Yvon Mauffret - *Pépé la Boulange*

- Foundation level

Yvon Mauffret was born in Brittany in 1927 and died in 2011.

He wrote essentially for young readers and has an impressive list of books written. He has been influenced by his own background; his father was a navy captain and Yvon was closely attached to Brittany where he lived all his life, has used the sea as a source of inspiration.

In *Pépé la Boulange*, he chooses a narrator who is a young teenage boy and the story is told from his point of view. The story shows the relationship between the grandson and grandfather, who go together to the island where the grandfather was born, Belle-Ile. This gives Yvon Mauffret the opportunity to describe the island and its beauty.

The surname reflects the profession, as for years, the grandfather was a hard-working baker.

The extract describes their arrival on the island. They arrive as tourists and do not know the island, but it is clear that they have a strong emotional connection to the island.

The text is a normal and pleasant conversation when they check in at the hotel; nothing is particularly mentioned. The last paragraph is descriptive and praises the beauty of the place and the large number of cognates that make the comprehension easy.

The tenses are simple: present, one simple past and one present perfect (on comes to refer to the fact that the grandfather has already seen the island, and two future tenses (*verrez, prendrez*) to refer to their intentions while staying at the hotel.

From a cultural point of view, it should encourage students to research where Belle-Ile is, and especially in the spring as this is obviously the season described in the text. Mimosas are in bloom in late winter, and so here it is described as withering while the fig tree is starting to flower.

Marie Desplechin - *Le Bon Antoine*

- Foundation level

Marie Desplechin was born in 1959 in the north of France. She is the oldest of four children. Her background is working class. Her mother started working when she was 13 and later became a teacher. Her father was a medical rep. She was an avid reader as a child, although she did not particularly like school, but this changed in the last year when her teacher used methods based on literature which awakened her interest and curiosity. Later, she went to Paris to do the prestigious journalism course which she found quite disheartening, but it led her to be accepted into a school of journalism and she still works for the press, but she has written a large number of books as well as short stories. Her first book for children was published in 1993: *Le sac à dos*. She has also written scenarios for the cinema. She received the Prix Méditerranée in 2005 for a book (an essay) about Violet, called *La vie sauve*.

The text comes from *Le bon Antoine*, which is the second book of a series on "le bon" (the good) by Marie Desplechin. It is a story about the troubles and the thoughts of teenagers at school. The narrator is a boy who easily moves from formal to familiar language, with at times humour. The text allows her readers to reflect on real issues that surround the school environment: the relationship with the parents, what can and should be said or not, family life and so on. The narrator, Antoine, ends up having to do community service which is an interesting situation. It is also a description of the "downward spiral" linked to disinterest at school.

The text gives the boy's point of view and the teacher's opinion on him. It is interesting to see how the same levels in the French system. It uses the vocabulary of education that students at this level, are familiar with. It also mixes past tense and present tense to explain what happened and what the situation is now. It uses modal verbs "*veux*" and "*peux*" to highlight how the narrator feels "cannot" and how his body seems to react – a problem that growing teenagers will experience.

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Antoine de Saint Exupéry - *Le Petit Prince*

- Foundation level

Antoine de Saint Exupéry was born in 1900 and disappeared on 31st July 1944 off he was flying a plane. He came from an aristocratic family but his father died very had to provide for her five children. She was especially close to Antoine and he honesty and respect for other people.

He was fascinated by planes as a child and when he joined the army, he truly always drawn in parallel to his passion for planes. In 1926, he obtained a job that postal deliveries between Toulouse and Dakar. In 1929, he published his first book about his life and emotions as a pilot. He then worked in Argentina, but writing his life in parallel with the flights. In 1931, *Vol de nuit* described his years in Argentina as a journalist, and for this reason he was in Paris in 1936 to cover the Spanish Civil War. It is a profound reflection on society, and it won a prize with Académie française. He as a pilot and moved to Corsica. In 1942, he published *Pilote de guerre*, and the which was a huge success.

Le Petit Prince is a tale that is both poetic and philosophical. The style is simple, eyes of the little prince, the reader is taken for a journey through life and its fundamental million books have been sold and it has been translated into 270 languages.

The extract is part of the chapter in which he meets the geographer. As adults, the fruitless conversations we may have in our everyday lives when looking for information a child, the severe criticism is more bearable. The vocabulary is simple and will be geographical vocabulary and places. The verb “pouvoir” used as “je puis” has been the context makes it fairly obvious and the multiple-choice questions will help students to understand that it corresponds to “je peux”.

Pierre Gripari - *Les contes de la rue de Broca* (adapted)

- Higher level

Pierre Gripari was born in 1925. His father was an engineer while his mother was a medium. When he lost his parents during the Second World War, he had to start his first attempts to be published did not come to fruition.

His career as a writer started rather shyly in 1962 with a play called *Lieutenant Tardieu*. His autobiographical story the following year called *Pierrot la Lune*. At first he struggled to publish. He published the *Contes de la rue de Broca* in 1967 which is a collection of 14 fairy tales. In the shop, several characters are children who come from migrant families, and “Rue de Broca” is a street between two streets in Paris near Quartier Saint Michel. Four of the stories were adapted for film. He thus (finally) became a popular writer for children. His stories are often studied for the prize of “Académie française” for his book *Contes de la rue de Broca*. He died in 1991.

The extract comes from *Les contes de la rue de Broca* and sets the tone for the story. Children will be able to relate to themselves against this witty witch. The tone is light and humorous. It is added in a natural manner which allows the reader to see the unfolding of the story. Therefore it is a good text for a GCSE comprehension reading task.

The vocabulary is rather simple and the word “communiqué” is used in the introduction of this particular hurdle in the text. The matching exercise with the verbs is a good exercise for the recognition of tenses in a text and their meaning.

It will be beneficial to go through the story with the various “wh” words in French and match them with the events. Some answers in brackets are more elaborate and will be useful for students. They are not necessary to succeed in the exam-style questions but will help students to understand the minor details.

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Eric-Emmanuel Schmitt - *Oscar et la dame rose*

- Higher level

Eric-Emmanuel Schmitt was born in 1960 near Lyon in France. His parents were both teachers, but his father became a physiotherapist. As a young boy, he was very moved when his mother read him *Cyrano de Bergerac*, and he told his mother that he wanted to become a playwright. He studied Philosophy and taught at university but soon turned to writing.

His success as a writer was immediate and his first play, *La nuit de Valognes*, was a success after a powerful mystical experience in the Sahara Desert. His second play, *Le voleur*, won prizes, and from then on he decided to write full-time and left his university teaching. He is equally successful in writing novels, short stories and plays. He has also adapted for cinema, such as *Oscar et la dame Rose* and *Conte de Noël*. He writes with a refined and sophisticated knowledge of language, but most of all, he has a real gift for stories that turn out to be the most touching ones. A lot of his books are very appealing and his books are widely studied in French schools.

The extract is from a sad story, *Oscar et la dame Rose*. The boy Oscar has got leukaemia and the doctors now know there is no hope. This extract is from the story when Mamie Rose, the hospital visitor, suggests that each day become a letter to God. Oscar suggests that he writes a letter to God every day in which he recalls what it is like to be a boy.

The text is mostly written in the present tense, but several imperfect tenses and past tenses are used. The text is accessible for Higher level. From the point of view of vocabulary, most of it is easy (je peux, pendant, durant, je voudrais que, en disant ...) but the students will also find some more complex words. Strategies to transfer the meaning of the legend into the plan that Mamie Rose has suggested are particularly the exclamation mark and the question mark in the last two lines.

Marc Villard - *Fly Mamadou (adapted)*

- Higher level

Marc Villard was born in 1947. He was brought up in a modest family. He trained as a writer when he came back from Germany, where he had done his military service. After his career as a writer, he essentially wrote poetry. He is a successful writer of thriller and has written 500 short stories.

He writes simply, mostly in the present tense to bring the reader into the story and his characters are often victims of society and they raise inevitable questions in the reader's mind. He uses a simple language, even slang in the dialogue. The sombre stories of his thrillers are in touch with reality and end up witnessing what could be happening in front of our own eyes. He also feels the need to write about what is essential and get to that point quickly.

The extract is from a short story published in 2008. The story is very much "current" and is about Mamadou, who hides in the luggage of a plane thanks to someone he knows in France. He is also helped by someone who deals with luggage at the other end. The story is written in the present tense and the tragedy of the story when he arrives and Didier is "vivant". The vocabulary is very much that of air travel, and students will also need to understand why this young boy needs two sleeping bags when he gets on the plane.

From a cultural point of view, it is a great way to lead students into researching why a boy is desperate to arrive in France, though illegally. Later on in the story, we see a team ("the dream") and then sent back home because he does not have the necessary documents. It is realistic in his dark stories that they often finish badly... So, a story of our time with many discussions in a language class.

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Exam Practice Texts

Philippe Claudel - *La petite fille de Monsieur Linh*

- Foundation level

Philippe Claudel was born in 1962 in Lorraine. He is a university lecturer, a writer awarded many prizes, one of which is the "Goncourt des Lycéens" for his book *La petite fille de Monsieur Linh*. His books and his films relate many tragic stories of people whose suffering is at the heart of the stories in his place of birth in Lorraine, where he likes to come back to. With great philosophical and moral questions.

La petite fille de monsieur Linh is a story of exile. It is sometimes compared to a journey, but the time nor the places are defined. "*La petite fille de Monsieur Linh*" could be any child we see on the journey of a refugee. The text is written very simply, but the precise description leads the reader on a journey of discovery for this old man trying to survive. The friendship with a man who has no common language is an excellent reflection on the end of the world. The simplicity of the book makes it a very good read for students of foreign languages.

The extract is in the first chapter of the book. The use of the present tense makes it suitable for students studying Foundation level. The few past tenses (*savait, avait, ont perdu*) are simple vocabulary too and it should not be a problem for students to identify their meanings. The main characters (the old man and the baby) and the object (the suitcase). The old man (he is at the back of the boat) and it has lasted six weeks.

It is a good text to prompt a discussion on exile, family and loneliness, and on refugees.

Daniel Pennac - *L'œil du loup*

- Foundation level

Daniel Pennac was born in 1944 in Morocco. He comes from a French family who moved to Corsica. His real name is Pennacchioni, but he shortened it to Pennac to publish his books. His topic was the military service and his father was a general in the army.

His own schooling was disastrous and he gives an account of his struggles at school. He became a bookworm, thanks to his father who loved poetry. As a boy, Daniel always hid behind the family bookshelves. He became a teacher of literature in secondary schools. He wrote books aimed at children and teenagers, and his books are widely studied in primary and secondary schools. His themes often consider family and childhood, education, adventure and literature.

L'œil du loup was published in 1984 and is a moving story, or rather two parallel stories. A boy who arrived in France after a long and eventful journey, and a wolf who lost his eye in a fight. The two stories unfold through their "eyes". The style is simple and the humour of the narrator turns the two tragic stories into happiness. It is thanks to the boy's talent for storytelling.

The extract is from the beginning of the story. The only thoughts described here are simple. The simple use of verbs in the present tense makes it a suitable text for Foundation level. The tense is "*il a perdu l'autre*" in reference to his eye. *Perdre* is a known verb at this level.

The vocabulary remains uncomplicated and the students should be able to infer the meaning of "*m'agace*", relating it to "*agaçant*" which they usually know at that level. Several expressions "*il y a dix ans*" should not present a problem. Should the word "*bataille*" be a problem, students should be able to establish the connection when they read "battle" in the question.

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Alain Delacour - *Le petit maître*

- Foundation level

Alain Delacour is a public writer. His parents were both booksellers and he grew up in a family of writers. Despite having followed scientific studies, he decided to become a writer and he has written many speeches. He wrote a philosophical tale in 2010 which takes the reader into a real world.

Le petit maître relates a conversation between an eight-year-old boy and a writer. In the conversation, the writer discusses a vast number of questions related to education. It transpires that the child, through his own child, expresses his own preferences for an education which incorporates a playful approach.

This passage is at the beginning of the book and the child is trying to convince the writer that his way of thinking is the only one. The conversation shows the discrepancy between the child's imaginative and realistic reasoning and the obstacles that the adult foresees. The child has the simplest answers. He is very simple and his reasoning is irresistible for the reader. The child's simplicity, is drawn into a deeper understanding of the world.

The vocabulary is simple. The reference to "goûter" is a cultural reference that children have when they come back from school, an unmissable ritual in France. The reference to school makes the text accessible for Foundation level. The child's use of "eh ben" (omission of *ne* for negation) but this does not disturb the clarity of the conversation.

The grammar is also simple and out of the three verbs used in the future tense, the child uses the most common (*discuter*). *Enregistrer* will then have to be understood from the context and the child's use of "eh ben" actually give a final indication of its meaning.

Philippe Delerm - *C'est bien*

- Foundation level

Philippe Delerm was born in 1950 from parents who were teachers. He studied to become a teacher in secondary schools. In 1975 he settled in Normandy, where he still lives. He became a writer in 1997 with his collection of short texts written in a very poetic style, called *autres plaisirs minuscules*. Since, he has become a prolific writer who writes novels, poetry. His wife Martine has illustrated some of his books. He left teaching in 2001 and he now also directs a collection called *Le goût des mots*.

His style is often described as "impressionist" as he depicts everyday life in detail and the happiness of very simple moments of life that could go unnoticed otherwise. It is about the film *Amélie Poulain* which also depicts happiness through the "little pleasures".

The extract is from the book *C'est bien*. It explores an outing to a fast-food restaurant. The text is simple and a lot of cognates or words used in English make the text accessible for Foundation level. The adjective that should be used is "mirobolant" but there is no question that the child's use of "mirobolant" is correct. The text is in the present tense and all are verbs for GCSE level. The text is written through the eyes of a young person and what they like when they go to a fast-food restaurant (the child's view mentioned at the beginning).

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Sempé / Goscinny - *Les vacances du petit Nicolas*

- Foundation level

René Goscinny was born in Paris in 1926 from a migrant family: his father was Polish. In 1928, the family left for Argentina for his father's job and René did his schooling in a happy childhood there. He was known for making people laugh and many believe he overcame his great shyness.

His adult life was spent both in New York and in France. It led him to meet publishers who contributed to famous cartoons such as Lucky Luke, and is the father of Astérix. He wrote, written between 1956 and 1965 in collaboration with Jean-Jacques Sempé, who was a teacher with incredible humour school life in the 1960s, but his themes are not only related to school. He describes the complexity of adult relationships, whether in the family context or in the work. The stories can be read separately and were originally written as cartoons in a magazine in Belgium. In 1959, the cartoons were transformed into a story with drawings done by Sempé such that Goscinny carried on writing the stories of this little boy for several years. More stories that he had written were published in 2004.

The extract is from *Les vacances du Petit Nicolas*. It describes the children when they go on a cultural point of view, it is the "*colonie de vacances*" which has been the destination for long summer holidays in France for years. They were often paid for by the state or by workers to look after their children in the summer.

The text is written mostly in the present tense and in the style of a child's way of thinking to understand and is therefore accessible to Foundation level. One difficulty could be the word "*avait grandi*", but the context should help students to imagine the scene with the word and "*grandi*" can be associated with the adjective "*grand*". The last question should help students to associate the words. The vocabulary is mostly simple with common verbs such as *manger, rigoler, répondre*... The humour is easy to detect through the listing of words.

Jules Verne - *Le tour du monde en 80 jours*

- Higher level

Jules Verne is an author known by most teenagers, and even if they have not read his books or seen the film. The writer was born in 1828 in Nantes and died in 1905 in Amiens (France). He wrote either science-fiction or adventure novels and they take the readers on fantastic journeys. He followed his father's wishes but had an irresistible attraction to writing.

He wrote his first book, *Cinq semaines en ballon*, at the age of 35. His *Voyages extraordinaires* include short stories and 62 novels. Most of his stories take place in the second half of the 19th century. He describes and uses the technology of the time in great detail to invent his stories or described in one way or another. His stories inspired many film directors in the 20th century.

Le tour du Monde en quatre-vingts jours was written in 1873. The story is about an English gentleman, Phileas Fogg, who hires a French servant called Passepartout (his personality: master key). The trip must be done in 80 days.

The extract is the first chapter that leads Phileas Fogg to hire Passepartout as a servant. It revolves around simple topics such as having had other jobs, having left a country for a long time period. Students with a higher level of language will perceive the humorous tone. The exercise does not require grasping the subtleties to succeed.

The vocabulary is simple and the tenses are the present tense for the most part; however, it uses through both present perfect and imperfect tenses on verbs that are known at GCSE level (*travailler, quitter, être*). The questions referring to the time and mentioning being a student reach of a student of this level.

One suggestion is to use an extract of the film or illustrations from the book to discuss with the students.

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Comtesse de Ségur - *Mémoire d'un âne*

- Higher level

Sophie de Ségur (Sophie Rostopchine) is a French writer of aristocratic Russian origin from Petersburg. The family fled to France in 1817. She was 18 when she arrived in France and learned French literature and languages. She married Eugène de Ségur, which turned out not to be a happy marriage from which eight children were born. She started writing in her fifties and was inspired by the stories she heard. She wrote *Les malheurs de Sophie* which recounts the stories of a young girl, books, education is a recurrent theme with quite a strong patronising tone. *Mémoire d'un âne* (1860) and depicts the life of a donkey called Cadichon who tells his life story and how he became better. Indeed, little by little, the donkey's bad temper vanishes to be replaced by a more gentle nature. This book has become a classic from the literature of the nineteenth century and is still read today.

The extract is an example of the donkey's reflection on his fate. In this passage, the donkey has been bought by a family where the little girl is ill and lonely, and she truly becomes attached to him.

This extract is suitable for higher level because the tenses used are all past tenses: even a pluperfect (*l'avais été acheté*) in the passive form, and a past historic (*m'apparut*) which is easily understandable from the context. The vocabulary remains simple and the meaning can be worked out from the context (such as "*écurie*" in the text and "*stables*" in English). Verbs like *acheter, parler, comprendre, sortir, aimer, apporter*, etc. are all within the range of the GCSE exam.

Besides, the story of an attachment between a child and an animal is a topic often found in children's literature and could lead to a discussion about "pets" and their importance in children's (or adult's) lives.

Jean-Marie Le Clézio - *Mondo*

- Higher level

Jean-Marie Gustave Le Clézio received the Nobel Prize in Literature in 2008. Born in France, French and Mauritian. His mother was French and his father, who was British and Mauritian. His grandparents came from a family that had emigrated from Brittany to Mauritius. His travels always guided his writings and his travels have inspired many of his stories. The book *Mondo* is a critique of civilisations.

He studied English at Bristol University in the late 1950s and started working in advertising. His first detective stories published in English but they were rejected by publishers and he was successful straight away. He won the Prix Renaudot in 1963 for his novel *Mondo*. He has written more than 40 books, and some of his books are part of children's literature and written for adults. His style and the themes.

Mondo et autres histoires is a collection of short stories published in 1978. "Mondo" is an enigmatic character is given a Japanese name. The dialogue which is only in French takes place between master and disciple in a Buddhist temple. Places play a significant role in the story.

This extract is a portrait of a mysterious character. The vocabulary is rich and varied. The use of simple and ordinary adjectives (*rond, tranquille*) and sophisticated descriptions (*brun cendré, presque gris* ...) makes it understandable without inference. The verbs are essentially in the imperfect tense but they belong to the present: *changer, savoir, marcher, arrêter, demander* ...

The descriptive style with a lot of detail will encourage the students, as they go through the questions, to look beyond the basic words. The last question: "*Est-ce que vous voyez le monde*" leads the reader into the boy's story and arouses sympathy for this young homeless character.

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Georges Simenon - *Le chien jaune*

- Higher level

Georges Simenon is a well-known writer born in Belgium in 1903. He died in Lausanne in 1989. He is famous for his series *Maigret* but he has written 193 novels and 158 short stories. He wrote up to 80 pages a day! What is even more extraordinary is that he has written many tales and articles with various pseudonyms. He claimed that writing was a vocation and that he has made many readers very happy! *Maigret*, the famous French inspector, has been published between 1931 and 1972. Simenon had a friend who was an excellent detective and behind this incredibly gifted "*commissaire*". The films have been greatly successful for several generations.

Le chien jaune, like all *Maigret* stories, takes the reader through an investigation in a small place in Brittany (Concarneau). A yellow dog has been noticed on the first evening and it will be a way to track back to the suspect. The unfolding of the story is based more on logical deduction than on facts.

The extract relates the answers that Mme Servières, whose husband has been murdered, gives to Inspector Maigret about the previous evening. The text is entirely written in past tense. Her sentences express the relation between events such as "he had left" linked to "that meant he was intending to go out again". All the verbs (apart from those understood through deduction) are common verbs at this level: *se réveiller, se coucher, penser, pouvoir*, etc.

Students will have to carefully read the end to understand that something serious has happened and this is the reason why she is going through an interrogation.

Michel del Castillo - *Tanguy* (adapted)

- Higher level

Michel del Castillo is a French writer, born in Spain in 1933 from a French father and a Spanish mother. A tragic story linked to the Spanish Civil War and his parents, although separated, finally ended up with his mother in a camp for political refugees which left deep wounds. He wrote *Tanguy*. During the Second World War, he ended up working in farms in Germany. He had been betrayed by his mother who had put him in the hands of the Germans. He was in a youth detention centre and escaped in 1945.

He survived thanks to books. Even as a child, he would escape from a very complicated world into fairy tales. His love for literature also came from one of the books he read during his unsettling years. He published his first book, *Tanguy*, when he was 24 and the novel highlights the question of how one can resume a "normal" life after such ordeals. His background and the context of the Civil War is a recurrent theme in his novels.

He has been a very famous writer, has received many prizes and continues to write.

The extract tells the story of him living in Clermont-Ferrand in a hotel with his mother, waiting for her and wondering when the situation would get better. The text is written in the present tense (imperfect for the description of the context) and also refers to his feelings as he lives in these conditions. His feelings transpire through the description of unsuccessful days and the historical context is the Second World War. The vocabulary is mostly known and includes: *chambre étroite, chercher du travail*.

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The scene takes place in a café. A man having a coffee unexpectedly offers to pay for a woman who has just ordered for breakfast...

Il est assis sur un tabouret, une tasse de café posée devant lui. C'est un grand monsieur au bonnet d'hiver en laine. Quelques sacs en plastique attendent à ses pieds. On peut deviner ses courses de Noël. Mais il est sept heures du matin. (...) Je devine qu'il a dormi d'un

Soudain, il se lève et se dirige vers un homme et une femme (...)

- Excusez-moi de vous déranger. Est-ce que vous permettez que je vous offre ?
- Pardon ?
- Je serais heureux de vous offrir vos cafés et vos croissants.
- Mais pourquoi ?

Silence.

- S'il vous plaît, ça me ferait plaisir.

Il tourne son bonnet dans la main, il attend la réponse avec anxiété. L'homme font un grand sourire.

- Vraiment ?
- Vraiment.
- Alors, volontiers, cher monsieur. Merci infiniment.

fr
de poche (D de Vig

1 PREPARATION ACTIVITIES

The scene takes place in a café and presents a good opportunity to revise the “politeness” sentences and the vocabulary for ordering food and drinks in a café

a) Suggestion: let’s brainstorm “going to a café” ...



b) Now, here’s a suggestion for a scene in a café.

Vous parlez avec le serveur au café

- Le serveur vous accueille.
- Le serveur prend votre commande
- Le client passe la commande (éléments du petit déjeuner)
- Le serveur répète et répond poliment
- Le client (servi) remercie et demande le prix
- Le serveur répond
- Le client paye et remercie / échange de salutations

c) Let’s check if you know these sentences/words to be polite when ordering.

- Pourrais-je ? / Puis-je ? / Je peux ...
- Est-ce que vous aimeriez ?
- Volontiers
- Vous désirez ?
- Merci infiniment
- Pardon ?
- Ça me ferait plaisir de ...

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2 GLOBAL COMPREHENSION

a) Identify the context:

Objects (include items of clothing):

Where:

Characters:

Time of day:

b) Read between the lines:

What elements of the text lead us to think the man is homeless?

.....

3 DETAILED COMPREHENSION

a) Questions in the target language (answers should be in French):

i. Que boit l'homme?

ii. Où est-il?

iii. Quels objets y a-t-il par terre?

iv. Quel moment de la journée est-ce ?

v. Où a-t-il passé la nuit ?

vi. Que propose-t-il de faire ?

vii. Que fait-il en attendant la réponse du couple ?

viii. Acceptent-ils sa proposition?

b) Discussion to finish the text:

- Why, in your opinion, does this man want to pay for this couple's order?
- Do you think they do him a favour in accepting, or should they have refused?
- Have you heard of "café en attente", a tradition from Italy that has been adopted in France? Explain the idea and say what you think of it.

Strategies to understand a literary text: Read "between the lines".

- So, as literary texts' content is surprising: it is not what we expect. Pay attention to detail to understand it. Before you answer questions, recall what is happening, who the characters are and what they are doing and you may find where the surprise comes.
- Also, if you make an effort to understand the tenses, you will be able to distinguish what is "reality" and what is a "possibility" or even just a "wish". This will help you to understand literary texts much better.

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Text 2

Marguerite Duras – Yann Andréa Steiner

This is a holiday scene at the seaside. The narrator observes the beach and children and the activities.

Les vacances ...

Il pleut.

Il pleut sur la mer.

Sur les forêts, sur la plage vide.

Il pleut depuis la nuit. Une pluie fine, légère.

Il n'y a pas encore les parasols de l'été. Le seul mouvement sur les hectares de sable. Cette année ils sont petits, très petits, il me semble. De temps en temps les mo

[...]

Ils crient.

Ils aiment la pluie.

La mer.

Ils crient de plus en plus fort.

[...]

On les fait chanter « Les lauriers sont coupés ». Ils chantent, mais pas ensemble. Ils veulent avant tout qu'on leur raconte.

[...]

Chanter ils veulent pas.

from Yann Andréa Steiner, Marguerite Duras

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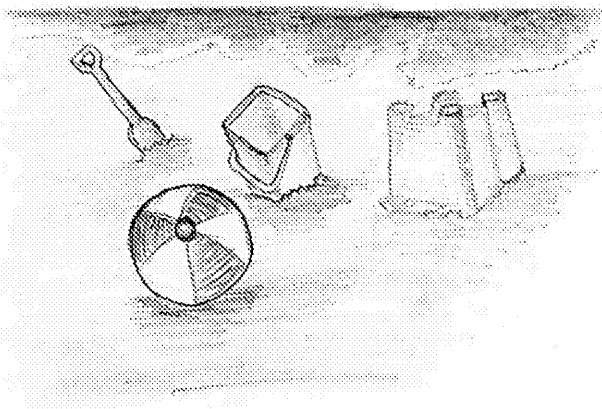
1 PREPARATION ACTIVITIES

- a) Vocabulary activities
- Brainstorm vocabulary related to holidays: write as many words as you know about holidays.
 - Seaside scene: *que font les gens au bord de la mer ?*
 - Compare seaside in the summer and in the winter.
- b) Your teacher will now give you lots of cut-up triangles. In groups, you must create a **hexagon** by matching the French word with the English equivalent.

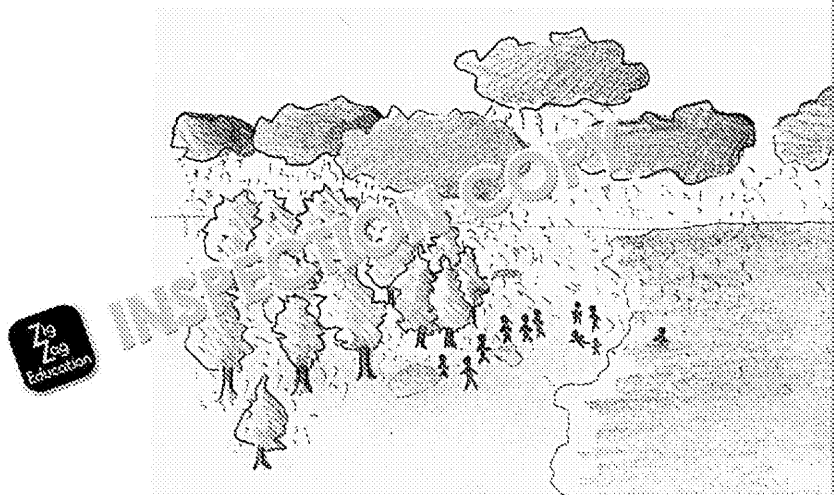
The vocab includes weather, seaside landscape and activities and words of the text.
(See page 71 for the completed hexagon template.)

2 GLOBAL COMPREHENSION

- a) Look at the three drawings and circle the one that corresponds to the description of the place at the beginning of the text.



Dessin N°1



Dessin N°3

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3

DETAILED COMPREHENSION

- a) Read the text again and decide which sentences are CORRECT and which are INCORRECT (if not correct, justify why it is not).

- i. It is raining heavily

CORRECT

INCORRECT:

- ii. The parasols are out on the beach

CORRECT

INCORRECT:

- iii. The children seem very young

CORRECT

INCORRECT:

- iv. The children come to the beach every day

CORRECT

INCORRECT:

- v. The children cry when they are out on the beach

CORRECT

INCORRECT:

- vi. The children like the rain and the sea

CORRECT

INCORRECT:

- vii. They sing well together

CORRECT

INCORRECT:

- viii. What they would prefer is that the adults tell stories

CORRECT

INCORRECT:

- b) Reflecting on "who" we refer to:

Some "little" words called pronouns can be difficult to understand. Yet, if you know who they refer to, your understanding of a text will be much better!

The writer in this text refers to two groups of people:

- the children (*les enfants*)
- the adults (*les moniteurs*)

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c) Circle the right answer.

Example:

Ils chantent : Who is *ils*?

les enfants / les moniteurs

i. *On les fait chanter* : Who is *on* and who is *les*?

on = les enfants / les moniteurs

les = les enfants / les moniteurs

ii. *Ils sont petits* : Who is *ils*?

ils = les enfants / les moniteurs

iii. *Les enfants les lâchent* : Who is *les*?

les = les enfants / les moniteurs

iv. *C'est pareil pour eux* : Who is *eux*?

eux = les enfants / les moniteurs

v. *Ils veulent avant tout qu'on leur raconte* : Who is *leur*?

leur = les enfants / les moniteurs

Strategies to understand a literary text: pronouns to "who" is concerned

- Understand the personal pronouns to know who or what the text is speaking about.
- For example, in this text, "ils" can refer to several people or objects. If you don't know how to distinguish who "ils" refers to, the meaning of the story will be confused.
- Ask your teacher to explain the difference between "ils", "leur", "lui", "elle", "eux", and reading literary texts will become a lot easier!

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Introductory Texts: Higher 1

Text 3

Anna Gavalda – *Nouvelles à chute, Happy Meal*

The narrator of the story tells us about an outing at a restaurant with a girl who begins the beginning of the story.

Cette fille, je l'aime. J'ai envie de lui faire plaisir. J'ai envie de l'inviter à déjeuner avec des miroirs et des nappes en tissu. M'asseoir à côté d'elle, regarder son portrait autour et tout laisser refroidir. Je l'aime.

« D'accord, me dit-elle, ça ira au McDonald. » [...]

« Cela fait deux mois ... ajoute-t-elle en posant son livre près d'elle, si longtemps.

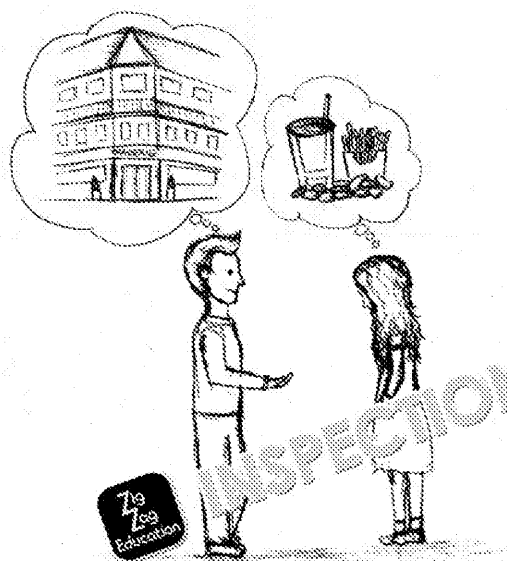
Elle exagère, ça fait moins de deux mois. Je sais compter.

Mais bon. Cette jeune personne aime les nuggets et la sauce barbecue, qu'y pu

Si on reste ensemble assez longtemps, je lui apprendrai autre chose. Je lui apprendrai à crêpes Suzette par exemple.

[...]

Dans la rue, je la complimente sur ses chaussures. Elle s'en offusque : « Ne me dis jamais vues, je les ai depuis Noël ! » Je pique du nez, elle me sourit, alors je la complimente sur ses chaussettes. Elle me dit que je suis bête. Tu penses si je le savais. C'est la plus



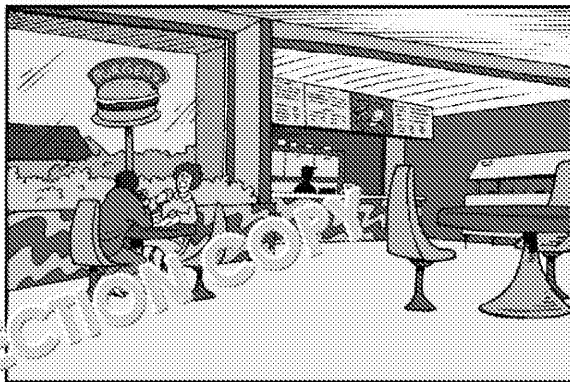
Collective

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1 PREPARATION ACTIVITIES

- a) Discuss the topic:
- Brainstorm vocabulary related to restaurants and types of food.
 - Describe what a fast-food restaurant looks like.



- b) What is a brasserie? (Do some research and look at photos of a brasserie.)

- c) Vocabulary activities

Connect the words with their meaning.

1.	une nappe
2.	un comptoir
3.	une serviette
4.	le tissu
5.	piquer du nez
6.	s'offusquer
7.	choisir
8.	sourire
9.	complimenter
10.	refroidir

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2 GLOBAL COMPREHENSION

- a) Read the text and complete the grid below, extracting information from the text about each character.

The girl	The man

- b) Read the text again.

- i. What words refer to the girl and what words refer to the man? (Some words are given)

disappointed annoying impatient loving generous
enthusiastic demanding immature childish

The girl:

The man:

- ii. Can you think of other words that you would use to describe the two characters?

The girl:

The man:

.....

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c) Reflecting on the text

- i. *“Si on reste ..., je lui apprendrai”*: what tense is used for the verb *“apprendrai”*?
tenses with *“Si”* in the sentence imply?

.....

.....

- ii. *“Je les ai depuis Noël”*: what does *“les”* refer to?

.....

.....

- iii. *“La plus jolie fille d’Afrique”*: what does *“la plus”* indicate about his opinion?

.....

.....



3 DETAILED COMPREHENSION

- a) Circle the right answer.

How long is it since they went to a McDonald’s?

- i. Two months
- ii. Less than two months
- iii. More than two months
- iv. At least two months

The girl has had her shoes since:

- i. December
- ii. Christmas
- iii. A few months
- iv. A few days

The girl thinks the narrator that:

- i. He is mad
- ii. He knows everything
- iii. He is stupid
- iv. He is annoying



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b) Answer the questions in English.

i. Where would the narrator like to take the girl for a meal?

.....

ii. Give two characteristics of the place he wants to take her to.

.....

iii. What is his relationship with this girl?

.....

iv. Why does she want to go to McDonald's?

.....

v. What is she doing when he asked?

.....

vi. What is the condition for him to be able to introduce her to other types

.....

vii. What does he compliment her on when he realises mentioning the shop

.....

viii. Is he still fond of her at the end of the story despite her demands and reactions (feelings.)

.....

Strategies to understand a literary text: Unknown vocabulary

- It helps to remind yourself of vocabulary related to the topic. It helps to make the text more familiar as early as the first reading.
- You can deduce the meaning of a word from context (e.g.: s'offusquer is to know but the punctuation and the girl's reaction are enough for the reader to see that she is not very pleased).
- Words that refer to the choice of dishes do not prevent understanding of text. Even if "crêpe Suzette" or "sauce" are unknown, "crêpe" and "sauce" are clear enough and sufficient to understand what message the writer is conveying here.
- Rely on the words you know and do not panic about the ones you do not.

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Text 4

Marcel Pagnol – *La gloire de mon père* (adapted)

The narrator is a young boy whose mother used to leave him in his father's class market.

Lorsqu'elle allait au marché, ma mère me laissait au passage dans la classe de ma mère à des gamins de six ou sept ans. Je restais assis, bien sage, au premier rang.

[...] Un matin, ma mère m'a déposé à ma place, l'après-midi, et j'ai vu que mon père écrivait sur le tableau : « La maman a puni son petit garçon qui n'était pas sage. »

[...] J'ai crié : « Non! Ce n'est pas moi! »

Mon père, qui s'était retourné soudain, m'a regardé stupéfait, et s'est exclamé : « Qui t'a dit ça? »

– Maman ne m'a pas puni! Tu n'as pas bien écrit! »

Il s'est avancé vers moi :

« Qui t'a dit qu'on t'avait puni? »

– C'est écrit. » [...]

« Voyons, voyons, dit-il enfin, est-ce que tu sais lire? »

– Oui

– Voyons, voyons... », répétait-il.

[...]

« Eh bien, lis. »

J'ai lu la phrase à haute voix.

Alors, il est allé prendre un abécédaire, et j'ai lu sans difficulté plusieurs pages.

Je crois que ce jour-là a été la plus grande joie de ma vie.

from Marcel Pagnol

La maman
petit garçon

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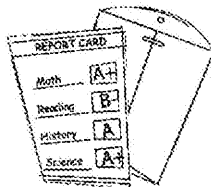
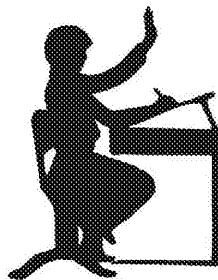


1 PREPARATION ACTIVITIES

- a) Discuss the topic
- Revise the vocabulary of school.
 - Describe what a classroom in 1957 was like (use a picture – suggestion one of Doisneau's black-and-white pictures from that period).
 - Use the vocabulary activity below to encourage describing a classroom

- b) Vocabulary activities (match the word with the picture)

- | | |
|---------------------|--------------------------|
| i. Le bureau | vi. Le bulletin de notes |
| ii. Le livre | vii. L'ordinateur |
| iii. Le tableau | viii. Le stylo |
| iv. La bibliothèque | ix. Le cahier |
| v. Le classeur | x. Lever la main |



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- a) Identify who, where, what

Who are the characters?	
What is the father's job?	
Where does the scene take place?	
What does the father discover about his son at the end of the text?	

- b) Understanding the verbs in the text

This is a conversation and many words give us information about the way the characters speak. Can you find these words in the text?

Look at the verbs used, write them in their infinitive form and give their meaning.

Verb in the text	Infinitive	
1. <i>allait</i>	<i>aller</i>	
2. <i>laissait</i>		
3. <i>apprenait</i>		
4. <i>restais</i>		
5. <i>a déposé</i>		
6. <i>écrivait</i>		
7. <i>a puni</i>		
8. <i>ai crié</i>		
9. <i>s'est retourné</i>		
10. <i>a regardé</i>		
11. <i>se croise</i>		
12. <i>s'est avancé</i>		
13. <i>voyons</i>		
14. <i>sais</i>		
15. <i>ai lu</i>		
16. <i>crois</i>		

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c) Can you work out the meaning of these words?

i. **Sage** (*je restais assis bien sage, au premier rang*) : the boy is being left
you think he is expected to be?

.....

ii. **Gamins** (*mon père, qui apprenait à lire à des gamins de six ou sept ans*)
mentioned here in the classroom ?

.....

iii. **Magnifiquement** (*mon père écrivait magnifiquement sur le tableau*) :
what word do you recognise in this advertisement?

.....

iv. **Un abécédaire** (*il m'a fait prendre un abécédaire, et j'ai lu sans difficulté*)
so when the children are learning how to read, what is it?

.....

3 DETAILED COMPREHENSION

a) Read the text again and complete the sentences to see the sequences of action.

i. The mother was going to

ii. The father was teaching

iii. The boy had to stay

iv. When the boy arrived in the classroom, the father was

v. The sentence he wrote on the blackboard means

vi. The boy protested that the sentence was not

vii. He explains that no, his mother

viii. He adds that this father has not

ix. The father is surprised that his son

x. He wants to check that his son

xi. The boy then manages to

xii. The father is

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b) Answer the questions in English. You do not need to write in full sentences.

i. On her way to the market, what does the mother do?

.....

ii. What was the father doing when he arrived?

.....

iii. Why did the boy think his father was wrong?

.....

iv. Why was the father surprised?

.....

v. Why was the father full of joy?

.....

Strategies to understand a literary text: Anticipation strategies

- **Skim read:** this means that you read the text in order to have a general idea. It enables you to start answering the "wh" questions: who, where, when, what, why, how (sometimes the extract will only tell you a couple).
- **Second reading with annotations:** highlight what seems important, put marks next to what you still do not understand. In the context of the exam, you have to apply your understanding of the story to work out what may still be missing to you. Good readers finish building the text by their own deductions.
- Again, rely on what you understand and do not panic about what you do not understand. The chances are that there will not be questions on that.



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Practice texts : Foundation 1

Text 5

Yvon Mauffret – *Pépé la Boulange*

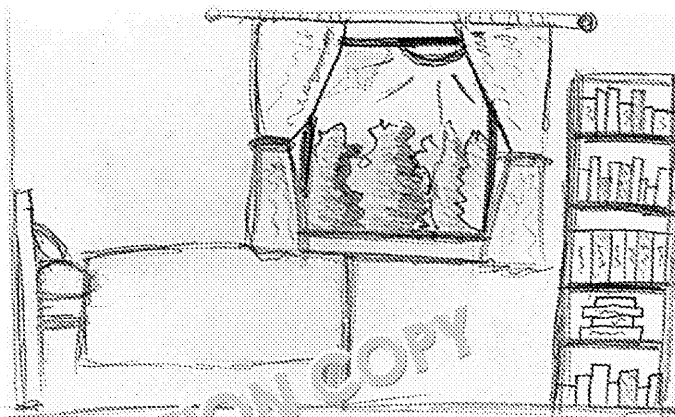
The narrator is a young boy who has travelled to Belle-Ile, a small island off the coast of France, to visit his grandfather. The grandfather is going back to the island where he was born after many years of living in the Paris area. He is at the hotel reception.

Madame Gallen aime parler avec ses clients.

- Vous étiez déjà venu ici, n'est-ce pas, monsieur ?
- Monsieur Boulanger, c'est mon grand-père, en me faisant un clin d'œil. Oui, je suis venu souvent.
- En tout cas, vous verrez, l'air est sain, et il y a de belles promenades à faire sur la plage de Kervonnis. [...]
- J'en suis sûr, madame !
- Pour vos repas, monsieur Boulanger, vous les prendrez ici ?
- Peut-être pas certains déjeuners, si nous partons en excursion. Mais très sûrement d'autres.

Les chambres sont grandes, simples, mais d'une rigoureuse propreté, et les draps sont blancs. Les fenêtres donnent sur un jardin où les mimosas se fanent déjà, mais où les câlins de l'énorme figuier commence à préparer ses feuilles.

from Yvon Mauffret



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Madame Gallen
Les clients
Monsieur Boulanger
Berg-Er-Squeul
Kerdonis

Name _____

Remind

- Present: *je parle (le présent)*
- Imperfect: *je parlais (l'imparfait)*
- Perfect tense: *j'ai parlé (le passé composé)*
- Future: *je parlerai (le futur)*

Verb in the text	What tense is used? Circle the
aime	present imperfect perfect
étiez	present imperfect perfect
suis venu	present imperfect perfect
verrez	present imperfect perfect
prendrez	present imperfect perfect
partons	present imperfect perfect
sont	present imperfect perfect
donnent	present imperfect perfect

i. Given the introduction, can you explain why the grandfather is staying at home from his grandchild?

ii. When the woman speaks about places to see, what does the exclamation *sûr, Madame !* actually mean?

iii. When reading the last paragraph, what impression do you have of the

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- a) Put a cross in each of the four correct boxes.

Example: The grandfather's surname is Boulanger

- i. Madame Gallen likes having conversations with the guests at the hotel
- ii. Madame Gallen does not know the grandfather's name
- iii. The grandfather visited the island recently
- iv. The man at the hotel recommends walks to do
- v. They will have breakfast at the hotel but will be out for the rest of the day
- vi. The hotel rooms are large but not exactly very clean
- vii. From the windows of the bedrooms, they can see the garden
- viii. The garden is in blossom and there are figs on the fig tree

Strategies to understand a literary text

Visualise the scene and determine the key elements

- **Visualise the scene:** From the introduction, you know that the two characters (the mother and the grandfather) have arrived on a small island. If the coast of Brittany is the setting, you can visualise the places they will see, the vegetation, and the activities they may do.
- **Who, where, when, why:** These are key words to understand better. If you can identify who the characters are, where the story takes place, when (here, the beginning of the season of the year) and what the characters are doing, you will have enough information to answer the questions accurately.

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Text 6Marie Desplechin – *Le bon Antoine**The narrator is a young boy who is writing about his struggle at school as he grows up.*

Je me souviens, quand j'étais en sixième*, j'étais bon. En cinquième, ça allait en quatrième. Et là, je ne sais pas ce qui est arrivé. (...) Deux mois de vacances et j'ai oublié tous les rares trucs que j'avais retenus jusque-là (...). En fait, ça ne m'intéressait plus, les maths.

Le prof d'histoire dit que je suis paresseux. Les autres se moquent de moi mais comme ça, ça ne me gêne pas. L'annonce publiquement. (...) Ce n'est pas comme si je ne veux pas travailler, c'est que quand je m'assois, je m'endors. Si je fais un effort pour garder les yeux ouverts, j'ai mal à la tête. Ça m'oblige ma pensée à s'intéresser à autre chose. (...)



from *Le bon Antoine*, Marie Desplechin, pp. 8–9, Gallimard

*équivalent



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1 GLOBAL COMPREHENSION

- a) What do you know about the French secondary school system?

Can you complete the grid to understand the levels in France?

British system	Le collège en France
Year 7	6ème
Year 8	
Year 9	
Year 10	
Year 11	
Year 12	
Year 13	

You may also want to explain the difference between “le collège” (up to “troisième”) to “terminale”).

- b) Here are 7 words in English. Find their equivalent in French from the text and write them in the box.

teacher, forgotten, holidays, lessons, marks, lazy, fall

Antoine était un bon élève. Mais il raconte que pendant les
 ce qu’il avait appris. L’opinion du
 garçon est

Mais lui dit qu’il n’y peut rien. Quand il s’assoit, il s’
 Alors maintenant, les et les
 l’intéresse plus.

- c) Identify who says or thinks each: the boy or the teacher.

- He used to be a good student
- He lost interest in his schooling during the holiday
- He
- He says it publicly
- He finds it difficult to work
- He fails to push himself and be keen

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2 EXAM-STYLE QUESTION

a) Answer the questions in English.

Example

When did it start going badly at school?

→ At the end of Year 9 (quatrième)

i. What did he realise when he went back to school after the holiday?

.....

ii. What had he lost interest in?

.....

iii. What does the teacher say publicly?

.....

iv. What stops him from doing his work?

.....

v. What pain does he get when he tries to stay awake?

.....

Strategies to understand a literary text: Knowing the meaning of a sentence helps to uncover the secret of the text.

- Verbs indicate actions and the pronoun indicates who is doing it. The text tells us when the action takes place.

For example, in this text, he uses "étais" to explain what happened to him. When he says "quand je m'assieds, je m'endors" he explains what happens in the text.

- Adjectives describe, so "paresseux" describes how he is (according to the text) / "bon" describes what kind of student he used to be.
- Adverbs say how the action was done (publicly / privately: is the way the teacher says that the boy is lazy)
- Nouns allow us to identify what we are speaking about: les vacances, les cours, les notes, les professeurs, les yeux

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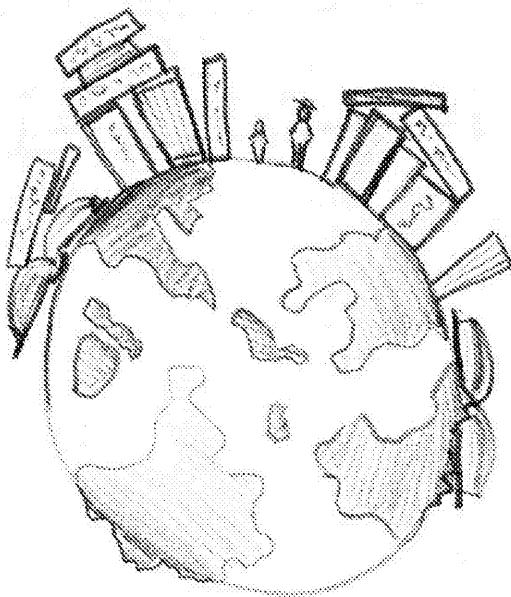
Text 7

Antoine de Saint Exupéry – *Le Petit Prince*

The Little Prince is meeting a geographer on the planet where he has just arrived

La sixième planète (...) était habitée par un vieux Monsieur qui écrivait d'énormes livres.

- Je suis géographe, dit le vieux Monsieur.
- Qu'est-ce qu'un géographe ?
- C'est un savant qui connaît où se trouvent les rivières, les fleuves, les villes, les montagnes (...).
- Elle est bien belle, votre planète, dit le Petit Prince, qu'il y a des océans ?
- Je ne puis pas le savoir, dit le géographe.
- Ah ! (...) Et des montagnes ?
- Je ne puis pas le savoir, dit le géographe.
- Et des rivières et des fleuves et des déserts ?
- Je ne puis pas le savoir non plus, dit le géographe.
- Mais vous êtes géographe !
- C'est exact, dit le géographe, mais je ne suis pas explorateur. (...) Ce n'est pas moi qui compte les villes, les fleuves, les montagnes, les mers, les océans et les déserts.



from *Le Petit Prince*
Gallimard, Folio

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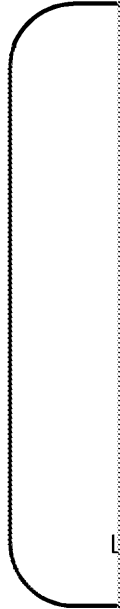
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1 GLOBAL COMPREHENSION

a) Vocabulary: geographical words

Link the words in the first box with the names in the second box.



b) Read the text once, then find each of the missing words below in French and

Quand le Petit Prince arrive sur la planète, le (old)
dans de gros (books).

Il dit qu'il est (geographer).

Le Petit Prince veut (to know) ce qu'il fait exactement.

Il explique qu'un géographe est un (scholar, expert).

Mais ce vieux monsieur ne sait pas s'il y a des (oceans)
non plus s'il y a des (mountains), des
..... (deserts).

Le Petit Prince n'est pas (geographer).

Alors, le géographe explique qu'il n'est pas (explorer)
..... (to count).

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c) Reflect on the end of the text.

i. Can you work out why the geographer says he does not know to all the asks?

.....

ii. What do you think an explorer who visits the planet would come to see

.....

iii. What would the geographer do next?

.....

2 EXAM-STYLE QUESTIONS

a) Underline the correct answer for each statement.

Example:

The old man is:

- i. writing in old books
- ii. reading thick books
- iii. **writing huge books**
- iv. reading huge books

He explains that a geographer:

- i. knows where rivers are
- ii. knows the names of the rivers
- iii. knows where rivers start and end
- iv. knows everything about the geography of a place

When the Little Prince asks questions, he replies:

- i. he should not know
- ii. he will not know
- iii. he cannot know
- iv. he has never known

The Little Prince is surprised because:

- i. he knows the man is a geographer
- ii. he has seen the man writing the books
- iii. he has seen the mountains and the rivers
- iv. he has never met the old man before

The geographer explains that:

- i. he cannot see the planet with the explorer
- ii. he only knows what is written in the books
- iii. he needs an explorer to tell him about it
- iv. he does not know how to count

Strategies

text: Follow

(and not

- We have texts that therefore understand "logic"
- For example, follows geographer understands between geographer
- Mind map up a story we can between between the com lack of

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Practice Texts: Higher Level

Text 8

Pierre Gripari – *Les contes de la rue de Broca* (adapted)

This is the beginning of a fairy tale with a witch who would like to be beautiful and that tells her how this can be achieved.

Il y avait une fois, dans le quartier des Gobelins, à Paris, une vieille sorcière, affreuse mais qui aurait bien voulu passer pour la plus belle du monde !

Un beau jour, en lisant le journal de sorcières, elle est tombée sur le communiqué

Madame
Vous êtes vieille et laide
Vous deviendrez jeune et jolie !
Et pour cela :
Mangez une petite fille,
À la sauce tomate !
Et plus bas, en petite lettre :
Attention !
Le prénom de cette petite fille
Devra obligatoirement commencer
Par la lettre N !
Hors il y avait, dans ce même quartier, une petite fille qui s'appelait Nadia
Saïd (...) qui tenait l'épicerie-buvette de la rue Broca.

- Il faut que je mange Nadia, se dit la sorcière.

from Pierre Gripari, La



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1 GLOBAL COMPREHENSION

a) Anticipate/predict

i. Just by using the introductory note in English, can you anticipate some

.....
.....

ii. Read the text once.

Identify:

WHO the characters are:

WHERE it takes place:

iii. Read the text again.

This time, identify:

The **PROBLEM**:

The **SOLUTION**:

b) Find the French translations of these words in the text:

i. Old

ii. Ugly

iii. Beautiful

iv. Young

v. Small

vi. Oldest

Now match these words to the characters:

vii. The witch

viii. The girl



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c) Spot verbs and tenses

Match the following:

A.	il y avait
B.	aurait voulu
C.	en lisant
D.	est tombée
E.	êtes
F.	deviendrez
G.	mangez
H.	s'appelait
I.	c'était
J.	tenait
K.	il faut
L.	mange

1.	ce
2.	es
3.	va
4.	va
5.	va
6.	ti
7.	it
8.	l n
9.	e
10.	ke
11.	a
12.	v
13.	v

d) Now read the text again while using the answers to the exercises.

Let's recap the story through these questions:

i. WHO has a problem?

.....

ii. WHAT is her problem?

.....

ii. WHERE does she find a solution?

.....

iv. WHAT is the solution?

.....

v. HOW is she going to carry out her plan?

.....

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2 EXAM-STYLE QUESTION

- a) Put the crosses in the correct boxes. You do not need to use each person and can use people more than once.

	The witch
<i>Example: This person lived in the Gobelins district</i>	X
i. This character is a shopkeeper	
ii. This person is the oldest in the family	
iii. This person has something interesting to announce	
iv. This person will have to buy tomato sauce	

Strategies to understand a literary text: Read the

- **Use the introductory sentence in English:** Sometimes, the introductory sentence will give clues to something in the text that may be more difficult to understand. Most of the time, this sentence also helps you determine where or when the story is taking place or who the characters are. Do not overlook this precious information. Here you know before you start reading that it is a fairy tale and there is a witch. You even know what she is trying to achieve.
- From this context, gradually build the story as you read using the other information mentioned, such as answering the questions who, where, when, what, etc.

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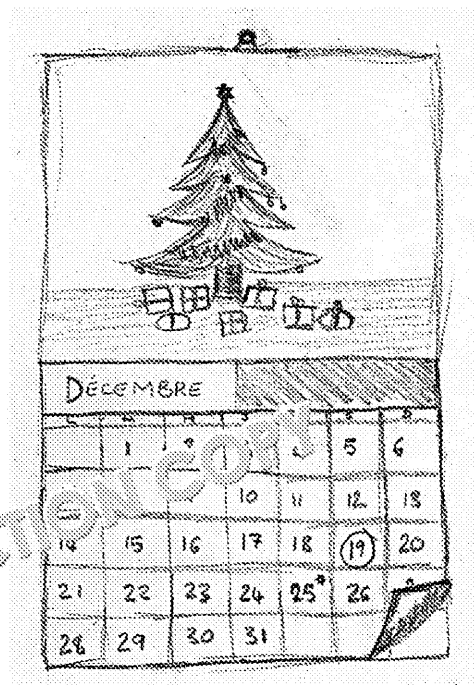
Text 9

Éric-Emmanuel Schmitt – *Oscar et la dame rose*

Oscar is a 10-year-old boy who is in the terminal phase of cancer. Mamie-Rose is a lady who is allowed to visit him at the hospital to speak to him and help.

- C'est arrangé. J'ai la permission. Pendant douze jours, je peux venir te voir.
- Moi et rien que moi ?
- Toi et rien que toi, Oscar. Douze jours. (...)
- Douze jours ? Ça va si mal que ça, Mamie-Rose ?
- (...) Elle hésitait. (...)
- Quel jour sommes-nous, Oscar ?
- (...) Vous ne voyez pas mon calendrier ? On est le 19 décembre.
- Dans mon pays. On a une légende qui prétend que, durant les douze jours de Noël, on peut prédire ce qu'il fera dans les douze mois à venir (...)
- C'est vrai ?
- C'est une légende. (...) Je voudrais qu'on y joue, toi et moi. Enfin, surtout si tu observes chaque jour en te disant que ce jour compte pour dix ans.
- Dix ans ?
- Oui, un jour : dix ans.
- Alors dans douze jours, j'aurai cent trente ans !
- Oui, tu te rends compte ?

from Éric-Emmanuel Schmitt



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1 GLOBAL COMPREHENSION

a) What do you understand first?

i. Pair work

Read the text and, with a partner, share what you have understood about

ii. Associate these words with the story:

Douze

Dix

Décembre

Dix-neuf

Cent

Cent trente

b) Can you now say whether this information is *clearly said in the text* (cs) or *implied* (im)?

i. Mamie-Rose has been given permission to visit the boy every day for 12 days

ii. The boy will die after these 12 days

iii. Mamie-Rose confirms that he has a short time left to live

iv. This conversation takes place on 19th December

v. Mamie-Rose knows a legend to forecast the weather for 12 months ahead

vi. She asks the boy to live each day as if it were a period of 10 years of his life

vii. She wants him to experience what each period of life is like through his eyes

viii. Oscar realises that he could be 130 years old by the time he has played his 12 days

ix. Oscar is excited about the idea

x. Mamie-Rose is pleased that she has found something to make Oscar live to the full and positively

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a) Answer the questions in English.

Example

Could Mamie-Rose decide to come and see the boy as she pleased?

→ No, she has been granted permission (probably from the doctors)

i. What did the boy realise when he asked the question “ça va si mal?”?

.....

ii. Why is the boy surprised when she asks what he wants?

.....

iii. What does the legend allow people to predict?

.....

iv. How does she use the legend to make a deal with the boy?

.....

v. How does he feel about the plan?

.....

Strategies to understand a literary text: Identify problem

- Often stories revolve around a problematic situation and a possible solution. What they are helps understand or unveil the meaning (or the logic).
- Here the problem is “cancer” and the life expectancy of the boy.
- The “helpful” character is Mamie-Rose; she uses the word “legend” so that her idea is somewhat imaginative.
- The solution is “tu observeras” – notice the future tense – and each day be “dix ans”.
- You can even check your understanding with the last sentence from O

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Text 10

Marc Villard – *Fly Mamadou* (adapted)

The story describes a young African boy trying to get to France for a better life.

Mamadou, dix-sept ans, pénètre sur la piste d'atterrissage de Brazzaville à 20h. Il s'apprête à décoller. Francis lui fait signe près de la piste. Le garçon rejoint son

- J'y vais? demande Mamadou.
- Tu as pris tes sacs de couchage?
- Évidemment. Allez, tu peux prier ton dieu pour moi.

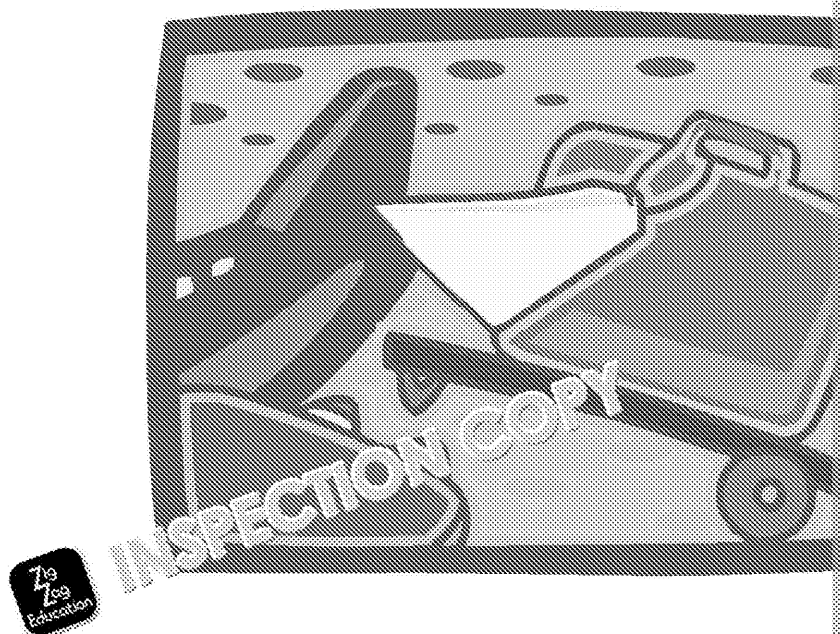
Là-dessus, le jeune homme se glisse sous la soute à bagages de l'avion (...) Il se fait un sac de couchage, mais il sait que ça sera nécessaire quand l'appareil prendra

À Roissy-Charles de Gaulle(...) Didier Kanga, bagagiste, est le premier à pénétrer dans la soute. Le gosse qui lui a signalé est verdâtre dans ses duvets mais vivant.

- On est en France?
- Roissy. Allez, dépêche-toi.

Puis les jeunes gens se glissent sans être vus sous le ventre de l'avion et grimper au service.

from
Huit ré



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1 GLOBAL COMPREHENSION

a) Vocabulary group

Underline in the text all the words that relate to travelling by plane.

b) Work out meanings of words

For each word, find which word you think it relates to. Circle the one it relates to. Circle the one it relates to. Circle the one it relates to.

The exercise helps you to identify three words of the text and then asks you to use the context and the clues in the word itself.

- i. Bagagiste: bagage / valise / cage / barman

Does it refer to: an object / a job / a place

Give your own understanding of the word:

- ii. S'apprêter: près de / préparer / apprendre / pratiquer

Does it refer to: being close to / being far from / being ready for

Give your own understanding of the word:

- iii. Sac de couchage: pour le pain / pour les livres / pour dormir /

Does it refer to: sleeping on a sofa / keeping warm while not having a

Give your own understanding of the word:

- iv. On your own

Verdâtre :

Gosse :

Duvet :

Voiture de service :

c) Clarifying a key sentence

"Tu peux prier ton dieu pour moi"

Discuss with someone what you understand this to mean.

Think about it:

- i. What is Mamadou?

.....

- ii. What is he about to do?

.....

- iii. Why does he ask his friend to pray to his god?

.....

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d) Read the text again and complete the grid.

Who (three characters)	Where (give details)	

2 EXAM-STYLE QUESTION

a) Answer the questions in French.

i. Quand Mamadou est-il à l'aéroport de Brazzaville?

.....

ii. Comment s'appelle l'ami qui l'aide ?

.....

iii. Où entre-t-il ?

.....

iv. Pourquoi a-t-il deux sacs de couchage avec lui ?

.....

.....

v. Quel est le nom de l'aéroport à l'arrivée ?

.....

vi. Pourquoi le garçon est-il venu à la rencontre de son père ?

.....

.....

vii. Que lui demande Didier Kanga ?

.....

.....

viii. Où vont-ils en sortant de l'avion ?

.....

Stratégie

technique

compréhension

• Comprendre

signification

chacun des

arguments

techniques

• Comprendre

la structure

du texte

pour

• Comprendre

la structure

du texte

pour

la

compréhension

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Exam practice texts: Foundation

Text 11

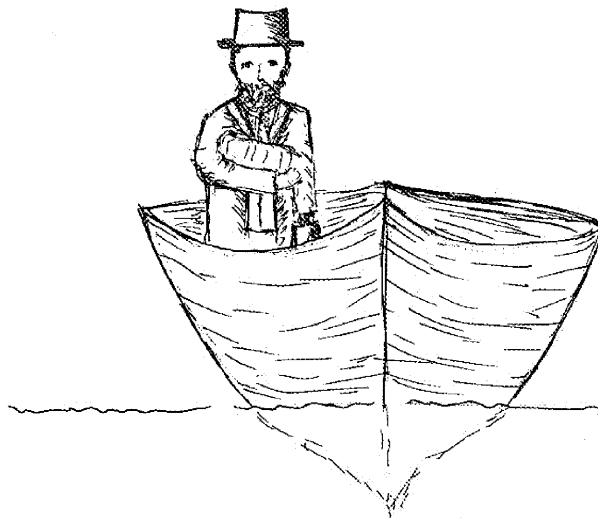
Philippe Claudel – *La petite fille de Monsieur Linh*

In this passage, an old man arrives in a country unknown to him having fled the

C'est un vieil homme debout à l'arrière d'un bateau. Il serre dans ses bras une valise, plus léger encore que la valise. Le vieil homme se nomme Monsieur Linh. Il s'appelle ainsi car tous ceux qui le savaient sont morts autour de lui.

(...) L'enfant est sage. C'est une nuit, il y avait six semaines lorsque Monsieur Linh a vu un nombre infini d'autres personnes arrivables à lui, des hommes et des femmes qui ont traversé la mer. Six semaines de temps que dure le voyage. (...) Lorsque le bateau arrive à destination, il a déjà doublé le temps de sa vie. Quant au vieil homme, il a l'impression d'avoir vu

Philippe Claudel, La petite fille de Monsieur Linh



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1. Are the statements TRUE, FALSE or NOT MENTIONED?
- a) The old man has just stood up to see the new country where he is arriving
 - b) He is carrying a newborn baby and a heavy suitcase
 - c) No one knows his name because he has lost the ones who knew who he was
 - d) The child is now 12 weeks old
 - e) The other passengers have lost their suitcases
 - f) The boat stopped at various towns on the way
 - g) The crossing has lasted six weeks
 - h) The man is feeling much older after this long trip



Suggested writing task:

Vous décrivez un voyage que vous avez fait dans un e-mail à votre ami(e).

Décrivez :

- *le lieu*
- *le type de transport*
- *avec qui vous avez voyagé*
- *ce que vous avez fait*

Écrivez environ 90 mots en français.



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Text 12

Daniel Pennac – *L'œil du loup*

In this text, the wolf is in his enclosed space and watches a boy who is staring at the wolf's perspective.

Debout devant l'enclos du loup, le garçon ne bouge pas. Le loup va et vient. Il s'arrête jamais.

« M'agace, celui-là ... »

Voilà ce que pense le loup. Cela fait bien des heures que le garçon est là, debout immobile comme un arbre à regarder le loup marcher. [...].

Les autres enfants rient, sautent, crient, pleurent, ils tirent la langue au loup, les jupes de leurs mères. Puis, ils vont faire les clowns devant la cage du gorille. Le loup reste debout, immobile, silencieux. Seuls ses yeux bougent. [...].

Le loup, lui, ne voit le garçon qu'une fois sur deux.

C'est qu'il n'a qu'un œil, le loup. Il a perdu l'autre dans sa bataille contre les hommes lors de sa capture.

Dans



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1. Put a cross in each of the four correct boxes.

Example *The boy is still*

- a) The wolf does not stop moving
- b) The boy finds the wolf annoying
- c) The boy is next to a frozen tree
- d) The boy has been watching the wolf for about two hours
- e) The other children shout and cry, hiding their faces in their mothers' skirts
- f) The other children prefer to go and see the gorilla
- g) The boy does not move, not even his eyes; he stares at the wolf
- h) The wolf has lost an eye in the battle against human beings
- i) He is 10 years old

Suggested writing task:

Vous racontez une visite à un zoo ou parc animalier dans votre blog.

Vous décrivez :

- Où c'était
- Les animaux que vous avez vus
- Ce que vous avez aimé
- Avec qui vous avez fait cette visite

Écrivez environ 90 mots en français.

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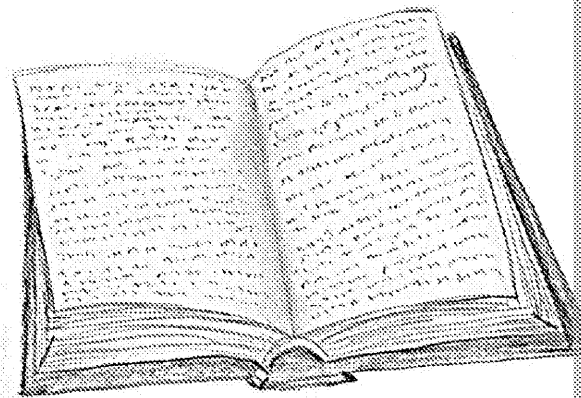
Text 13

Alain Delacour – *Le petit maître*

In this passage, a young school boy calls a public writer to ask him to write a book.

- Bon, admettons que j'accepte de t'aider à écrire ton livre. Comment vois-tu ça ?
- Oh ben c'est simple, je t'appellerai tous les jeudis entre 5 heures et 5 heures.
- Au moins, c'est précis ça ! Pourquoi les jeudis ? Et pourquoi à ce moment-là ?
- Parce que ça me laisse le temps de goûter en revenant de l'école. Et parce que je suis tout seul à la maison le jeudi et je suis tout seul à ce moment-là.
- Et on fera quoi entre 5 heures et 5 heures ?
- On discutera et tu enregistreras ce que je dirai. C'est tout. Ça te prendra pas plus d'un quart d'heure par semaine.
- (...)
- Au fait, quel livre veux-tu écrire ce livre ?
- Parce que vous, les enfants, on a des choses à vous apprendre à vous, les parents.

from *Le petit maître*
Edition 1998



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1. Underline the right answer.

Example

The writer:

- i. has already accepted to write the book
- ii. is only prepared to help the boy write it
- iii. supposes that he accepts to write the book
- iv. refuses to write the book

- a) The boy offers to call him every Thursday:

- i. before five o'clock
- ii. after 5.15
- iii. from a quarter to five
- iv. between five and a quarter past five

- b) The reason why the boy is very precise regarding the time of the appointment is:

- i. he gives his mother time to have a snack when he comes back from school
- ii. he has time for a snack and he is alone because his mother works
- iii. he wants to have time alone after school
- iv. his mother is not back from work yet so it is convenient

- c) The boy thinks the book can be written if:

- i. they speak and the writer records their conversation
- ii. he speaks while the writer writes his words down
- iii. the writer keeps a register with notes about their exchange
- iv. their discussion gives the writer lots of ideas to write about

- d) The boy wants to write this book because:

- i. he thinks he has to learn about adults
- ii. he thinks that children should learn from it
- iii. he thinks that adults have things to learn from children
- iv. he thinks that children should speak more to adults

Suggested writing task:

Vous parlez d'un livre que vous avez aimé lire dans une conversation avec votre professeur de français.

Dites :

- *de quoi parle l'histoire*
- *où et quand elle se passe*
- *pourquoi vous avez aimé ce livre*

Écrivez environ 90 mots.

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Text 14

Philippe Delerm – C'est bien

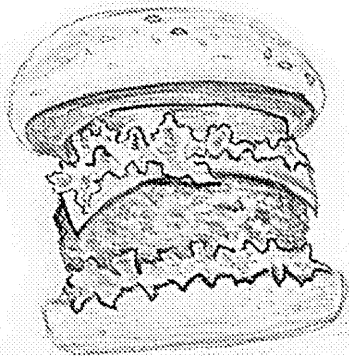
This extract describes an outing to eat at a fast-food restaurant, and why children are not so keen!

Les parents n'aiment pas trop ça. Ils disent que la nourriture n'est pas bonne, mais pas cela qui les ennuie le plus. Non, ce qu'ils n'aiment pas, c'est les couleurs, les

Au fast-food, tout est bien, et même déjà cette façon de faire la queue en plusieurs

On a tout le temps de choisir sur le plateau entre les différents hamburgers et les desserts mirobolants : strawberry sundae, lemon sundae. Au bout de chaque file, un képi en papier blanc, comme dans certains films américains. (...)

Ce qui est difficile, au fast-food, c'est de choisir vite entre le grand Coca, Coca-frites, petite portion.



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1. Answer the questions in English.

Example

Do parents like fast food?

→ No, they say that the food is not good

a) Give three examples of what parents truly dislike in a fast-food restaurant.

.....

.....

.....

b) What benefit is there to not eating fast food if you wait?

.....

.....

c) What makes us think that we are in an American film?

.....

.....

d) What choice is the hardest to make?

.....

.....

Suggested writing task:

Vous racontez une sortie au fast-food à vos parents.

Décrivez :

- *Ce que vous avez mangé*
- *Avec qui vous étiez*
- *Pourquoi vous aimez ou n'aimez pas aller au fast-food*

Écrivez environ 90 mots.



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Text 15

Sempé / Goscinny – Les vacances du petit Nicolas

In this extract, children are at a summer camp and reflect on their experience of parents.

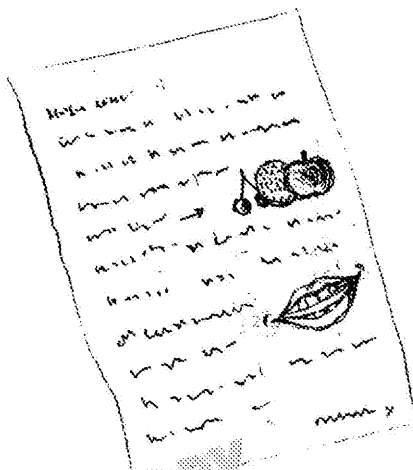
La colonie de vacances [...] est très bien. [...] On s'amuse drôlement. La seule chose que nos mamans ne sont pas là. Oh ! bien sûr, on s'écrit des tas de lettres, les papas nous racontent ce qu'on fait, on dit qu'on est sages, qu'on mange bien, qu'on rigole fort, et eux, ils nous répondent que nous devons être plus sages, qu'on doit manger plus prudents et qu'ils nous font de grosses bises. Mais ce n'est pas la même chose quand nos mamans sont là.

[...] M. Rateau, le chef de la colonie, est entré avec un gros sourire [...] et il a dit :

- Crépin, c'est une bonne surprise pour toi, ta maman et ton papa sont venus te voir.

[...] Crépin a sauté au cou de sa maman, et puis à celui de son papa, il les a embrassés et ils ont tous trois grandi.

Sempé-Goscinny, Les vacances du petit Nicolas



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1. Answer the questions in French.

Example

Pourquoi l'enfant aime-t-il la colonie de vacances?

→ *Parce qu'on s'amuse bien / drôlement*

a) Comment les enfants communiquent-ils avec leurs parents ?

.....

.....

b) Est-ce qu'ils disent de bonnes choses à leurs parents ? (Donnez deux exemples)

.....

.....

c) Qu'est-ce que les parents à la fin de leurs lettres aux enfants ?

.....

.....

d) Est-ce que Crépin était content de voir ses parents ? (Donnez deux exemples)

.....

.....

Suggested writing task:

Écrivez une carte postale à vos copains. Parlez de vos vacances.

Dites :

- *Où vous êtes*
- *Avec qui*
- *Ce que vous avez fait et ce que vous allez faire demain*
- *Quel temps il fait*

Écrivez environ 90 mots.

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Exam Practice Texts: Higher

Text 16

Jules Verne – *Le tour du monde en 80 jours*

The extract describes how Jean Passepartout was hired by Phileas Fogg to be his

À ce moment, on frappe à la ☐ C. C'est le nouvel employé qui arrive enfin :

«Vous êtes français et vous vous appelez ?»

– Jean, monsieur, Jean Passepartout, ainsi nommé parce que je sais me débrouiller.
garçon, mais je dois vous dire que j'ai déjà fait beaucoup de ☐ et que j'ai

J'ai ☐ la France il y a cinq ans et je suis en Angleterre où je voudrais avoir
travail quand j'ai appris que vous étiez l'homme le plus tranquille de la ville.

– Votre nom me plaît. On m'a dit du bien de vous. Vous savez ce que je veux ?

– Oui, monsieur.

– Bien. Quelle ☐ avez-vous ?

– Onze heures vingt-cinq, monsieur, répond Passepartout en regardant sa montre.

– Ce n'est pas l'heure juste.

– Pardonnez-moi, monsieur.

– Votre montre est en ☐ de quatre minutes. Ne l'oubliez pas, c'est important.

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1. Complétez le texte avec les mots de la liste ci-dessous.

Écrivez la bonne lettre dans chaque case.

A.	famille
B.	travail
C.	porte
D.	retard
E.	temps
F.	heure
G.	métiers
H.	

Suggested writing task:

Écrivez une conversation entre deux amis qui préparent un voyage.

Dites :

- Où ils vont aller et pourquoi
- Quand et combien de temps
- Comment ils vont voyager
- Ce qu'ils iront visiter

Écrivez environ 150 mots.

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Text 17

Comtesse de Ségur – Mémoire d'un âne

The narrator is a donkey who speaks about his owner, a young girl for whom he

J'avais été acheté par un monsieur et une dame qui avaient une fille de douze ans. Elle s'ennuyait. Elle vivait à la campagne et seule, car elle n'avait pas d'amies de son âge. Elle n'avait pas d'elle; sa maman l'aimait assez [...]

Ma petite maîtresse s'appelait Pauline; elle était triste, souvent malade; très délicate. Elle m'appela Cadichon: ce nom m'est resté. Elle était très jolie. Elle m'appela Cadichon: ce nom m'est resté. Ma petite maîtresse m'aimait beaucoup; elle me soignait, me caressait.

Quand il faisait mauvais temps, quand nous ne pouvions pas sortir, elle venait me voir. Elle m'apportait de l'herbe fraîche, des feuilles de salade, des carottes; elle me les donnait. Elle me comprenait [...]

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1. Are the statements TRUE, FALSE or NOT MENTIONED?
- The donkey was bought by a girl who was bored
 - The girl, who was 12, was not in good health
 - She has no friends of the same age group
 - Her father did not really look after her; neither did her mother
 - The donkey loved the name that the girl gave him
 - The girl looked after the donkey well
 - When it rained, she did not cover the stables
 - She often rode him in the fields
 - She often read and carrots when she was with him
 - She spoke to him and she did not realise that he could understand her

Suggested writing task:

Écrivez un article pour le journal local où vous parlez de votre enfance.

Décrivez :

- Où vous habitez*
- Ce que vous aimiez faire*
- L'école où vous alliez*

Écrivez environ 150 mots.

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Text 18

Jean-Marie Le Clézio – *Mondo*

Mondo is a mysterious boy who keeps coming to this town and trying to befriend anyone who knows anything about him...

C'était un garçon d'une dizaine d'années, avec un visage tout rond et tranquille, les yeux un peu obliques. Mais c'était surtout ses cheveux qu'on remarquait, des cheveux bruns de couleur selon la lumière, et qui paraissaient presque gris à la tombée de la nuit.

On ne savait rien de sa famille, ni de sa maison. Peut-être qu'il n'en avait pas. Il attendait pas, quand on ne pensait pas à lui, il apparaissait au coin d'une rue, près du marché. Il marchait seul, très vite, en regardant autour de lui. Il était habillé à la mode, un pantalon bleu, des chaussures de tennis, un T-shirt vert un peu délavé. Quand il voyait quelqu'un qui lui plaisait, il l'arrêtait et lui demandait tout simplement : « voulez m'aider ? »

J M G Le Clézio

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1. Put a cross [X] in the correct box.

Example

- a) The boy was:

A.	10 years old	
B.	about 10 years old	X
C.	older than 10	
D.	younger than 10	

- b) His hair:

A.	changed colour all the time	
B.	had changed to a grey or blue	
C.	seemed to turn grey at dusk	
D.	was short	

- c) Inhabitants did not know if the boy had:

A.	parents	
B.	a house	
C.	brothers or sisters	
D.	a family or a house	

- d) He wore:

A.	the same clothes everyday	
B.	green trousers	
C.	a blue T-shirt	
D.	old sports shoes	

- e) When he liked someone, he would ask:

A.	if he could become a member of their family	
B.	if they could give him shelter	
C.	if he could have food	
D.	for help	

Suggested writing task:

Sur Facel, vous connaissez votre meilleur(e) ami(e).

Décrivez

- Depuis combien de temps vous vous connaissez
- Comment votre ami(e) est physiquement
- Ses qualités
- Ce que vous avez en commun

Écrivez environ 150 mots.

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Text 19

Georges Simenon – Le chien jaune

In this extract, Chief Inspector Maigret is interrogating Madame de Servières about the mystery of her husband's death.

« Vous n'avez pas vu votre mari depuis ... ? »

- Il est venu dîner hier au soir ... J'ai remarqué qu'il était préoccupé, mais il n'avait laissé la voiture devant la porte, ce qui signifiait qu'il sortait le soir ... J'ai pris sa partie de cartes au café de l'Amiral ... [...] À six heures, je me suis couchée et j'ai été éveillée ... [...] Mais il lui arrivait de rentrer très tard ... J'ai dû m'endormir au milieu de la nuit ... J'ai eu l'impression de ne pas le sentir à côté de moi ... À l'aube, il m'avait entraînée à l'église ... [...] Je ne pouvais pas me rendormir ... Dès cinq heures, j'ai couru à la fenêtre [...] À neuf heures, j'ai couru chez M. Le Poivre ... Par un chemin que j'ai vu des gens autour de l'auto ... »

Georges Simenon



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1. Answer the following questions in French.

Example

Quand a-t-elle vu son mari pour la dernière fois?

→ Hier soir

a) Que faisait-il pour montrer qu'il allait sortir le soir ?

.....

.....

b) Quelle activité avait-il l'habitude de faire à l'après-midi ?

.....

.....

c) Pourquoi n'a-t-elle pas bien dormi ?

.....

.....

d) Que faisait-elle à 5 heures du matin ?

.....

.....

e) Que voit-elle autour de la voiture de son mari à neuf heures du matin ?

.....

.....

.....

.....

Suggested writing task:

Racontez les événements d'une soirée un peu extraordinaire ou étrange sur votre page de lecture.

Décrivez :

- Où et avec qui vous êtes allés.
- Ce que vous avez fait.
- Pourquoi vous avez aimé ou n'avez pas aimé cette soirée.

Écrivez environ 150 mots.

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Text 20

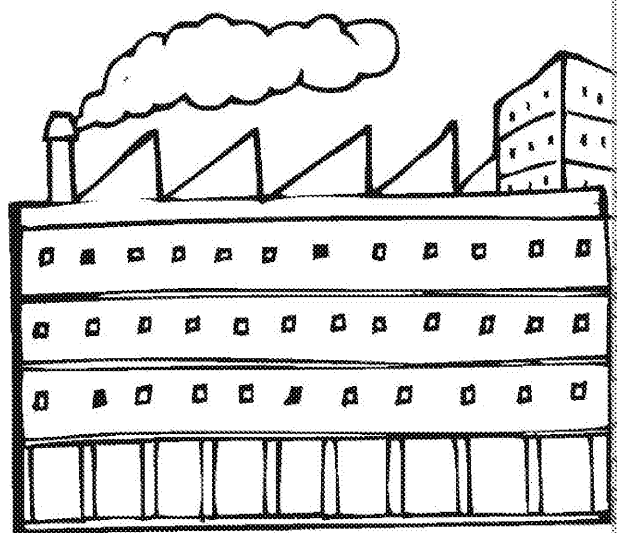
Michel del Castillo – Tanguy (adapted)

In this extract, the young boy, Michel, is with his mum in the town of Clermond-Ferrand.

Clermond-Ferrand était, comme Marseille, une ville sale. Elle contenait beaucoup de monde avec sa mère dans un petit hôtel, assez mal tenu. Il attendait là son retour pour avoir une chambre étroite. Elle cherchait du travail. Ce n'était pas facile. Les étrangers avaient besoin d'une carte de travail. Or, pas de carte de travail sans papier et pas d'emploi sans papier. Ce dilemme semblait insoluble à Tanguy. Il ne demandait rien même plus à sa mère le soir, tant la fatigue pouvait se lire dans son visage. Il cherchait à la distraire, en lui parlant de ses amis. Jamais il ne se plaignait de la vie, même si les repas chauds étaient devenus rares, des sandwiches et de fruits. Parfois, elle rapportait une bouteille de Péri, car il aimait ça. « Ça lui fait plaisir », disait-elle.



M



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1. Put a cross [X] in each of the four correct boxes.

Example: Clermond-Ferrand is a city which is dirty

- a) The boy lives with his mother in a hotel which is not well looked after
- b) His mother is French and is looking for work
- c) She was waiting to obtain a permit which would allow her to get a job
- d) He tried to help his mother by distracting her, not mentioning the
- e) He often complained about not having enough food
- f) He did not often have a hot meal
- g) The boy loved when his mother brought back some sparkling water

Suggested writing task:

Faites une description d'une ville que vous connaissez bien pour le journal de

Décrivez :

- *Ce qu'il y a (magasins, loisirs, lieux touristiques ...)*
- *Ce que vous aimez dans cette ville*
- *Ce que vous aimeriez changer dans cette ville*

Écrivez environ 150 mots.

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Introductory Texts

Timothée de Fombelle

Nouvelles contemporaines : regards sur le monde

Foundation level

1. Preparation Activities

a)

Le décor d'un café

Les tables, le comptoir, le bar, la machine à café, les chaises, le plateau, les tasses, les soucoupes, etc.



Les gens

Le serveur, la serveuse
Le client, la cliente
Le patron, la patronne
Le cuisinier, la cuisinière ...

b) *Bonjour monsieur.*

Vous désirez? (Vous avez choisi?) (Qu'aimeriez-vous prendre?)

Je voudrais (puis-je avoir) deux cafés et deux croissants, s'il vous plaît (or a) Alors deux cafés et deux croissants, c'est noté.

Voilà.

Merci infiniment (merci beaucoup monsieur). Je vous dois combien?

Ce sera 6 euros 80, s'il vous plaît.

Voilà.

Merci beaucoup. Bonne journée.

c) *Pourrais-je? / Puis-je? / Je peux ... (order / ask for permission)*

Est-ce que vous aimeriez? (offer something / suggest something)

Volontiers (accept with pleasure)

Vous désirez? (ask for what they wish)

Merci infiniment (thanking politely)

Pardon? (asking to repeat politely)

Ça me ferait plaisir de ... (express a desire to do something which would be)

2. Global Comprehension

- a)
- Objects (include items of clothing): stool, coffee, hat, plastic bags, coffee
 - Where: in a café
 - Characters: a man who seems to have slept outside, a couple having breakfast
 - Time of day: 7 o'clock in the morning

b) The plastic bags at his feet, the wool hat on his hands

3. Detailed Comprehension

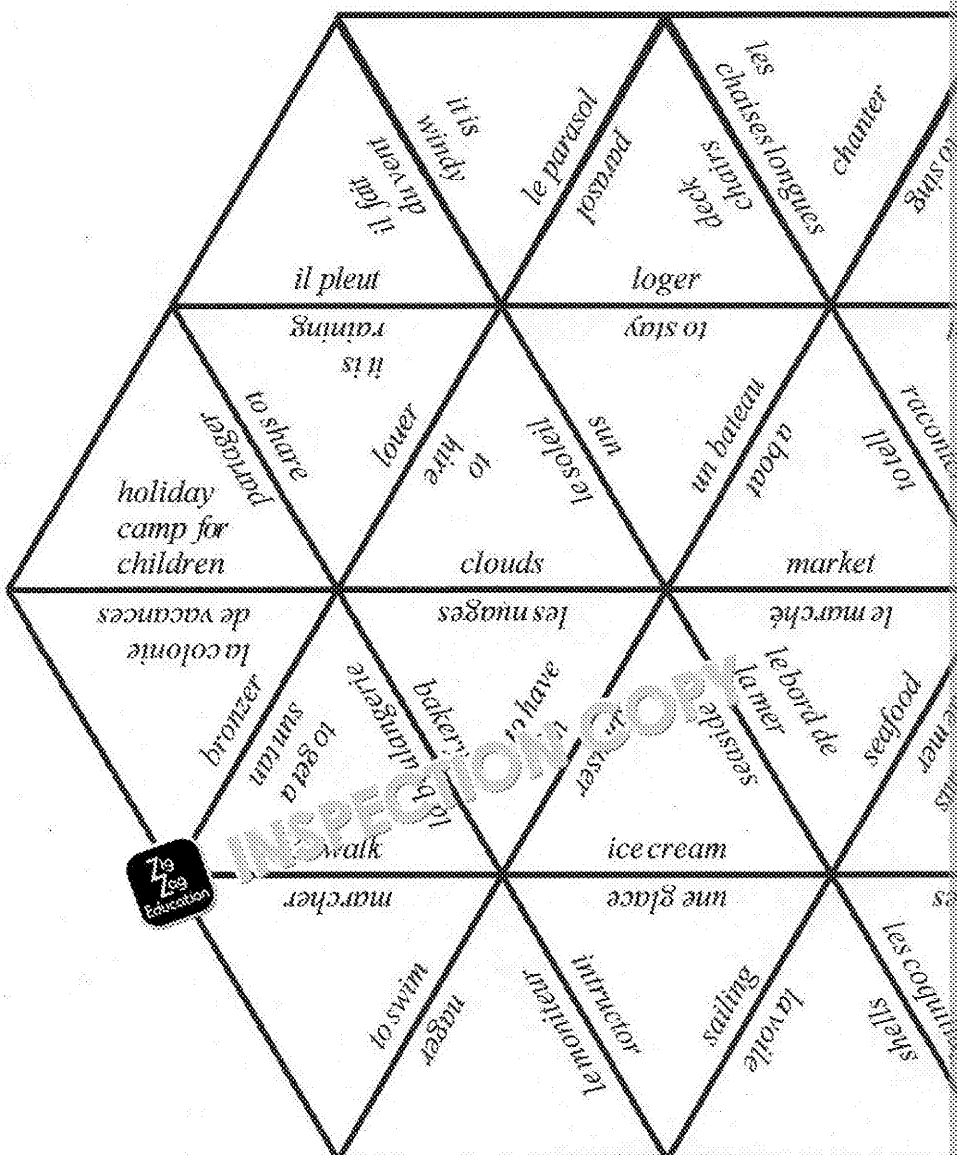
- a)
- i. un café
 - ii. le café/bar
 - iii. sacs plastique
 - iv. le matin
 - v. dehors / dans la rue
 - vi. de payer les cafés et croissants de deux clients
 - vii. il tourne le bonnet dans sa main (parce qu'il est anxieux)
 - viii. Oui

b) Discussion to finish the text
Open answers

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2. Global Comprehension

- a) The drawing that corresponds to the text is Number 3.

Ask students to explain why it is this one. (The forest, the group of children)

3. Global Comprehension

- a) Read the text again and decide which sentences are CORRECT and which ones are incorrect (justify why it is not).

- i. It is raining heavily
INCORRECT: *The text says "une pluie fine" so quite the opposite*
- ii. The parasols are out on the beach
INCORRECT: *There is a negative sentence "Il n'y a pas encore de parasols" (summer or late spring)*
- iii. The children seem very young
CORRECT
- iv. The children come to the beach every day
INCORRECT: *It says "that their instructors let them loose on the beach" (not every day)*
- v. The children shout when they are out on the beach
CORRECT: *They shout when they are on the beach*
- vi. Some children like the rain and the sea
CORRECT
- vii. They sing well together
INCORRECT: *They sing but not together*
- viii. What they would prefer is that the adults tell stories
CORRECT

- b) Reflecting on "who" we refer to:

Some "little" words called pronouns can be difficult to understand. Yet, if you pay attention to the words they refer to, your understanding of a text will be so much better!

The writer in this text refers to two groups of people:

- the children (*les enfants*)
- the instructors (*les moniteurs*)

- c) Answers are underlined.

Example:

Ils chantent : Who is *ils*?

→ les enfants / les moniteurs

- i. *On les fait chanter* : Who is *on* and who is *les*?
on = les enfants / les moniteurs
les = les enfants / les moniteurs
= *les moniteurs font chanter les enfants*
- ii. *Ils sont petits* : Who is *ils*?
ils = les enfants / les moniteurs
= *les enfants sont petits*
- iii. *Les moniteurs les lâchent* : Who is *les*?
les = les enfants / les moniteurs
= *les moniteurs lâchent les enfants*
- iv. *C'est pareil pour eux* : Who is *eux*?
eux = les enfants / les moniteurs
= *C'est pareil pour les enfants*
- v. *Ils veulent avant tout qu'on leur raconte* : Who is *leur*?
leur = les enfants / les moniteurs
= *les enfants aimeraient que les moniteurs racontent des histoires « au sujet de la mer »*

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1. Preparation Activities

a & b) In the preparation to read the text, I suggest that you use photos/pictures of one of a traditional brasserie; this will help revise vocabulary and also visit two types of restaurants.

c) Vocabulary activities

1	2	3	4	5	6	7	8	9	10
g	d	c	a	i	j	b	f	h	e

The words in the vocabulary exercise are all taken from the text. You may want to reinforce the learning of vocabulary.

2. Global Comprehension

a) For the next exercise, it is not necessary for students to give all the details. *consider they are successful with three items in each column* but the sharing to add details that others understood.

The girl	The man
<ul style="list-style-type: none"> • She only wants to go to McDonald's • She likes nuggets and barbecue sauce • She was reading when she spoke to him • She thinks it is such a long time since they have been to McDonald's • She is offended when he compliments her on her shoes because she has had them since Christmas • She says he is stupid 	<ul style="list-style-type: none"> • He loves the girl • He is keen to go to McDonald's • He wants to spend time with her • He is sure they haven't been to McDonald's for two months at least • He would like to go to McDonald's • He compliments her on her shoes • He compliments her on her shoes

b) The girl: annoying / impatient / demanding / immature / childish
 The man: disappointed / loving / generous / enthusiastic /

Can you think of other words you would use to describe the two characters?
 (Answers left to discussion)

At this stage, students should be clear on:

- places mentioned
- characters and their feelings

c) Reflecting on the text

It is important that students develop their skills to understand a literary text and to identify details.

- The text indicates a hypothetical situation, a condition to reach another place. The tenses used are the present (*on reste*) and the future (*apprendra*). The girl makes her discover other types of food but, in order to do so, the condition is not for long enough.
- The personal pronoun (direct object) "*les*" refers to the shoes and she refers to the shoes as if they were new when she has had them since Christmas.
- The use of the superlative form emphasises his admiration for this girl, higher than anyone else in the street.

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3. Detailed Comprehension

- a) ii
ii
iii
- b) i. To a brasserie
ii. It has mirrors and tablecloths made of material
iii. He loves her
iv. She likes nuggets and barbecue sauce
v. She was reading
vi. They have to stay together long enough
vii. He complimented her on her shoes
viii. Yes he is, and he says she is the most beautiful girl in the street

Marcel Pagnol

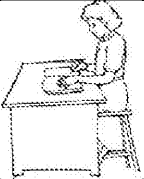

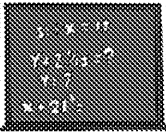

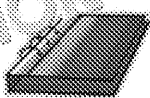


La gloire de mon père (adapted)

Higher level

1. Preparation

- a) Discuss the topic:
- Describe what a classroom in 1957 was like (use a picture – suggestion and-white pictures from that period).
The vocabulary exercise is one way to revise the vocab for school, and compare school in the 1950s and now and would be a great way to revise.
 - Use the vocabulary activity below to encourage describing a classroom

b) Vocabulary activities (match the word with the picture):

i. Le bureau		viii. Le stylo
ii. Le livre		ix. Le cahier
iii. Le tableau		x. Lever la main
iv. La bibliothèque		Lire
v. Le classeur		xii. Écrire
vi. Le bulletin de notes		xiii. Poser une question
vii. L'ordinateur		xiv. Le professeur

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2. Global Comprehension

- a) boy, father, mother, pupils
primary school teacher
in the father's classroom
he can read and he did not know
- b) Vocabulary of the text

Verb in the text	Infinitive	Meaning
1. allait	aller	to go
2. laissait	laisser	to leave
3. apprenait	apprendre	to learn
4. restais	rester	to stay
5. a déposé	déposer	to drop off
6. écrivait	écrire	to write
7. a puni	punir	to punish
8. a crié	crier	to shout
9. s'est retourné	se retourner	to turn around
10. a regardé	regarder	to watch
11. s'est exclamé	s'exclamer	to exclaim
12. s'est avancé	s'avancer	to move forward
13. voyons	voir	to see
14. sais	savoir	to know
15. ai lu	lire	to read
16. crois	croire	to believe

- c) Sage = well behaved
Gamins = children/pupils
Magnifiquement = magnificently/beautifully
Un abécédaire = an alphabet book

3. Detailed Comprehension

- a) Read the text again and complete the sentences to see the sequences of a

Lines 1 and 2

- The mother was going to drop off her son in the classroom
- The father was teaching young children to read
- The boy had to stay in the front row of the classroom

Lines 3 and 4

- When the boy arrived in the classroom, the father was writing on the blackboard
- The sentence he wrote on the blackboard means: "the mother has punished her son because he is not well behaved"

Line 5

- The boy proves that the sentence was not telling the truth

Line 6

- The father explains that no, his mother did not punish him
- He adds that this father has not written well

Lines 10 to 12

- The father is surprised that his son can read the sentence

Lines 15 and 16

- He wants to check that his son can read

Lines 17 and 18

- The boy then manages to read from the book
- The father is full of joy

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- b) Answer the questions in English. You do not need to write in full sentences.
- She leaves her son in his father's classroom
 - He was writing a sentence on the board (for a reading exercise)
 - The sentence said that boy was punished by his mum because he had
 - He had not realised that his son could read
 - Because his son had learnt how to read just by occasionally sitting qu

PRACTICE TEXTS

Yvon Mauffret

Pépé la Boulange

Foundation level

1. Global Comprehension

Taking time for a global comprehension in the text is a good exercise. It will train answering questions but it will also reflect on the text.

The first exercise helps them to clarify people and places.

a) Mamanie Gallen = Hotel manager

Les clients = Narrator and his grandfather

Monsieur Boulanger = Narrator's grandfather

Berg-Er-Squeul = Place to visit

Kerdonis = Place to visit

b) Show off your grammar knowledge

This is mostly an observation exercise to help students to discuss what they see, so this exercise should encourage a conversation on why the present, why

Verb in the text	What tense is used? Circle the right answer.
aime	present
étiez	imperfect
suis venu	perfect tense
verrez	future
prendrez	future
partons	present
sont	present
donnent	present

c) Reflect on the extract:

- Possibly because he does not know anyone any more on the island.
Perhaps because he has not been there for a long time and wants to go
- He does not want to say straight away that he is originally from the island.
a tourist who has never been there before. The exclamation mark is a
would add an image (a smiley face) as the reader knows more than the narrator
- describes a very beautiful island: the hotel seems really pleasant, clean
in the old days. The garden depicts the vegetation of the island in
of beauty and peace.

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2. Exam-style Question

a)

i.	Madame Gallen likes having conversations with the guests at the
ii.	Madame Gallen does not know the grandfather's name
iii.	The grandfather visited the island recently
iv.	The woman at the hotel recommends walks to do
v.	They will have breakfast at the hotel but will be out for the rest of
vi.	The hotel rooms are large but not exactly very clean
vii.	From the windows of the bedrooms, they can see the garden
viii.	The garden is in bloom and there are figs in the fig tree

Marie Desplechin

Le bon Antoine

Foundation level

1. Global comprehension

a)

British system	Le collège en France
Year 7	6ème
Year 8	5ème
Year 9	4ème
Year 10	3ème
Year 11	2de
Year 12	1ère
Year 13	Terminale

- b) Antoine était un bon élève. Mais il raconte que pendant les **vacances**, il a eu l'opinion du **professeur** d'histoire, c'est que ce garçon est **paresseux**.

Mais lui dit qu'il n'y peut rien. Quand il s'assoit, il s'**endort**.

Alors maintenant, les **cours** et les **notes** quand il fait un test, ça ne l'intéresse

- c) i. He used to be a good student BOY
 ii. He lost interest in his schooling during the holiday BOY
 iii. He is lazy TEACHER
 iv. He says it publicly TEACHER
 v. He finds it difficult to work BOY
 vi. He fails to push himself and be keen BOY

2. Exam-style Question

a) Answer questions in English

- i. That he had forgotten what he knew
 ii. The teacher got the marks
 iii. He is lazy
 iv. He falls asleep
 v. A stomachache

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Antoine de Saint Exupéry

Le Petit Prince

Foundation level

1. Global Comprehension

a) Vocabulary: geographical words

Planète = La terre

Mer = La Méditerranée, La Manche

Océan = Le Pacifique

Désert = Le Sahara

Ville = Paris, Londres

Fleuve = La Loire, La Seine

Montagne = Les Alpes

b) Quand le Petit Prince arrive sur la planète, le vieux (old) monsieur est en train d'écrire (books).

Il dit qu'il est **géographe** (geographer).

Le Petit Prince lui demande (to know) ce qu'il fait exactement.

Il explique que le géographe est un **savant** (scholar, expert).

Mais le vieux monsieur ne sait pas s'il y a des **océans** (oceans) sur sa planète, des **montagnes** (mountains), des **fleuves** (rivers) ou des **déserts** (deserts).

Le Petit prince est étonné.

Alors, le géographe explique qu'il n'est pas **explorateur** (explorer). Ce n'est pas son travail.

c) Reflect on the end of the text.

i. *Because his job is to write the information in the books but not to go and explore the planet*

ii. *An explorer would tell him what he has seen (such as rivers, mountains, etc.)*

iii. *He would add the information to the books*

2. Exam-style Question

a) Underline the right answer for each statement.

The old man is **writing huge books**

He explains that a geographer **knows everything about the geography of a planet**

When the Little Prince asks questions, he replies **he cannot know**

The Little Prince is surprised because **he knows the man is a geographer**

The geographer explains that **he needs an explorer to tell him about it**

Pierre Gripari

Les contes de la rue de Broca (adapted)

Higher level

1. Global Comprehension

a) i. Words expected: la sorcière, il était une fois, beau/belle, laide/moche, les sorcières, les fées, les magiciens, la magie, les pouvoirs, etc.

ii. WHO the characters are: the witch, Farida (the little girl), Saïd (Nadia's brother)
WHERE it takes place: Courcelle, rue de Gobelins (Paris)

iii. The PROBLEM: the witch is very ugly and would like to be beautiful
SOLUTION: 1) she has to eat a little girl 2) the girl's name must start with 'S'

b) Old = vieille

Ugly = laide

Beautiful = belle / jolie (beau = un beau jour; explain that the meaning is unexpected event)

Young = jeune

Small = petite

Oldest = aînée

The witch: vieille, laide, belle, jolie, jeune

The girl: petite, aînée

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c)

A. il y avait	A. 6	1. came across
B. aurait voulu	B. 4	2. eat
C. en lisant	C. 12	3. was called
D. est tombée	D. 1	4. would have liked
E. êtes	E. 11	5. will have to
F. deviendrez	F. 13	6. there was
G. mangez	G. 2	7. it was
H. devra	H. 5	8. I must
I. s'appelait	I. 3	9. eat
J. c'était	J. 7	10. kept
K. tenait	K. 10	11. are
L. il faut	L. 8	12. is being
M. mange	M. 9	13. will become

- * 2 and 9 can be changed. It is important to show that even though the verb is in the imperative tense, the other one the imperative form.
- * *Je tiens* = *tenait*: this will have to be explained as "*tenir un magasin*" is different from *tenir*.
- * *Il faut* = I must will be an opportunity to revise the impersonal forms to

- d) Answers in brackets will be discovered by students with a higher level of French
- The witch
 - She is very ugly and wants to be beautiful
 - In an ad in the newspaper (the newspaper is a specialist one for witches)
 - To eat a little girl (with tomato sauce)
The girl's name has to start with a N (this detail is written in small print)
 - The daughter of the shopkeeper Saïd is called Nadia (so she is the idea)

2. Exam-style Question

a)

		The witch
i.	This character is a shopkeeper	
ii.	This person is the oldest in the family	
iii.	This person has seen an interesting announcement	X
iv.	This person will have to buy tomato sauce	X

Éric-Emmanuel Schmitt

Oscar et la dame Rose

Higher level

1. Global Comprehension

- a) i. This will allow students to "fill in the gaps" and reword what they have

It is a good exercise for the teacher to show how important it is to rely on the text. Students do not understand at this stage but use more

- ii. *Je tiens* : the legends in her country / the numbers of days she has to wait
each day will become like 10 years

Décembre : the time of year when the story takes place

Dix-neuf : the date when the story is happening

Calendrier : the calendar on Oscar's wall to tell the date

Cent trente : the "fictive" age that Oscar will reach in 10 days

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- b) Can you now say whether this information is *clearly said in the text* (cs) or *inferred* (I) or *neither* (N)?
- Mamie-Rose has been given permission to visit the boy every day for 12 months (I)
 - The boy will die after these 12 days (I)
 - Mamie-Rose confirms that he has a short time left to live (I)
 - This conversation takes place on 19th December (CS)
 - Mamie-Rose knows a legend to forecast the weather for 12 months ahead (I)
 - She thinks Oscar will be better prepared to die if he feels he has lived (I)
 - She wants him to experience what each period/stage of life is like (CS)
 - Oscar realises that he could be 130 years old by the time he has played 12 months (I)
 - Oscar is excited about the idea (I)
 - Mamie-Rose is pleased that she has found something to make Oscar happy (I)

2. Exam-style Question

- a) i. He realised that his death was near (I)
 ii. Because it is written on the calendar which is on the wall (I)
 iii. The weather for the 12 months of the following year (I)
 iv. We are asked to imagine each day as 10 years (I)
 v. Oscar is excited / he thinks it is great (I)

Marc Villard

Fly Mamadou (adapted)

Higher level

1. Global Comprehension

- a) Vocabulary group
 La piste d'atterrissage, le vol, la soute à bagages, prendre le l'altitude, Roi de la soute, petite voiture de service
- b) Work out meanings of words
 The exercise helps you for three words of the text and then asks you to "guess" the meaning of the word from the context and the clues in the word itself.
- Bagagiste : *bagage***
 It refers to **a job**
 Give your own understanding of the word: luggage handler
 - S'apprêter : *préparer***
 It refers to **being ready for something**
 Give your own understanding of the word: to get ready
 - Un sac de couchage c'est: *pour dormir***
 It refers to **keeping warm while not having a bed**
 Give your own understanding of the word: sleeping bag
 - Verdâtre: which looks green**
 Gosse: boy/child
 Duvet: sleeping bag
 Voiture de service: buggy to take your luggage
- c) Clarifying a key sentence
 "Tu n'as pas de dieu pour moi"
 A. All the people in the text often refers to extremely difficult situations.

Think about it:

- In the hold (the luggage compartment)
- To fly to France incognito/illegally
- He could die because of the cold and/or he could be arrested by the police

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d)

Who (three characters)	Where (give details)	
<ul style="list-style-type: none"> Mamadou, 17 years old Francis Didier Kanga (luggage holder at Roissy airport) 	<ul style="list-style-type: none"> Brazzaville (Congo) to start with: at the airport, on the runway, near the plane Paris (at the end of the text), on the arrival runway 	<ul style="list-style-type: none"> Ma to He him En the to tal

2. Exam-style Question

- le soir (il est 20h50), à la nuit tombante
 - Francis
 - dans la soute à bagage
 - parce qu'il fait très froid à cause de l'altitude
 - Roissy-Charles-de-Gaulle
 - le voyage : le froid et la peur / l'anxiété
 - ils se dépêcher
 - Ils partent sur la petite voiture de service

EXAM PRACTICE TEXTS

Philippe Claudel

La petite fille de Monsieur Linh

Foundation level

- The old man has just stood up to see the new country where he is arriving
 - He is carrying a newborn baby and a heavy suitcase FALSE
 - No one knows his name because he has lost the ones who knew who he was
 - The child is now 12 weeks old TRUE
 - The other passengers have lost their suitcases FALSE
 - The boat stopped at various towns on the way NM
 - The crossing has lasted six weeks TRUE
 - The man is feeling a lot better after this long trip FALSE

Daniel Pennac

L'œil du loup

Foundation level

1.

a)	The wolf does not stop moving
b)	The boy finds the wolf annoying
c)	The boy is next to a freezer, the
d)	The boy has been watching the wolf for about two hours
e)	When the children shout and cry, hiding their faces in their mothers' skirts
f)	Other children prefer to go and see the gorilla
g)	The boy does not move, not even his eyes; he stares at the wolf
h)	The wolf has lost an eye in a battle against human beings
i)	He is 10 years old

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Alain Delacour
Le petit maître
Foundation level

- a) iv
- b) ii
- c) i
- d) iii

Philippe Delerm
C'est bien
Foundation level

- a) The colours, the style and American life
- b) Gives time to choose and to read the menu of desserts
- c) The hat/cap that the waitress is wearing
- d) Whether to buy a small or big coke / a small or big portion of chips

Sempé / Guy de Maupassant
Les vacances de petit Nicolas
Foundation level

- a) Par lettre / ils écrivent des lettres
- b) Oui, ils disent qu'ils sont sages, qu'ils mangent bien, qu'ils rigolent
- c) Ils leur font de grosses bises
- d) Oui, il a sauté au cou de ses parents et il les a embrassés

Jules Verne
Le tour du monde en 80 jours
Higher level

Porte C, métiers H, quitté F, famille A, heure G, retard D

Comtesse de Ségur
Mémoire d'un âne
Higher level

- a) False
- b) True
- c) True
- d) False
- e) Not mentioned
- f) True
- g) False
- h) Not mentioned
- i) False
- j) True

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Jean-Marie Le Clézio

Mondo

Higher level

1. His hair:

A.	changed colour all the time	
B.	had changed to a grey colour	
C.	seemed to turn grey at dusk	x
D.	was black	

2. Inhabitants did not know if the boy had:

A.	parents	
B.	a house	
C.	brothers or sisters	
D.	a family or a home	x

3. He wore

A.	the same clothes every day	x
B.	green trousers	
C.	a blue T-shirt	
D.	old sports shoes	

4. When he liked someone, he would ask:

A.	if he could become a member of their family	x
B.	if they could give him shelter	
C.	if he could have food	
D.	for help	

Georges Simenon

Le chien jaune

Higher level

- a) Il laissait sa voiture devant la porte
- b) Il jouait aux cartes
- c) Parce que son mari n'est pas rentré/n'était pas rentré / elle ne l'a pas senti à côté
- d) Elle regardait par la fenêtre / guettait pour voir s'il rentrait
- e) Des gens

Michel del Castillo

Tanguy (adapted)

Higher level

b)	The boy lives with his mother in a hotel which is not well looked after
c)	His mother is unemployed and is looking for work
d)	She is trying to obtain a permit which would allow her to get a job
e)	He was trying to help his mother by distracting her, not mentioning the job
f)	He often complained about not having enough food
g)	He did not often have a hot meal
h)	The boy loved when his mother brought back some sparkling water

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Translations

Timothée de Fombelle

Nouvelles contemporaines : regards sur le monde

Foundation level

Scene at counter

He is sitting on a stool, a cup of coffee in front of him. He is a tall black man, his plastic bags sit at his feet. You'd think he had just finished his Christmas shopping. [...] I'd wager a guess that he must have slept outdoors.

Suddenly, he stands and makes his way towards a couple [...]

"Sorry to bother you, but would you mind if I paid for your coffee?"

"Excuse me?"

"I would be happy to get your coffee and pastries."

"Why?"

Silence.

"Please, it would give me great pleasure."

He twists his hat in his hands, anxiously awaiting their reply. The couple look at each other.

"Really?"

"Really."

"Then certainly, sir. Thank you so much."

Marguerite Duras,

Yann Andréa Steiner

Foundation level

The holidays...

It's raining.

It's raining on the sea.

On the forests, on the empty beach.

It's been raining since last night. A gentle rain, light.

The parasols are not out yet. The only movement on the acres of sand, the holidays are small, very small, it seems to me. From morning to night, the instructors let them out.

They cry out.

They love the

The sea.

They cry out louder and louder. [...]

We get them to sing 'The laurels are cut'. They sing, but not together. It's always the same, than anything, they want us to tell them stories. [...] They don't want to sing.

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Anna Gavalda

Nouvelles à chute, Happy Meal

Higher level

I like this girl. I want to make her happy. I want to ask her out to lunch. To a big tablecloth. I want to sit close to her, stare at her profile, watch the other people cold. I like her.

"OK," she says, "but we're going to McDonald's." [...]

"It's been so long..." she adds, as she puts her book down next to her, "so long..

She's exaggerating – it's been less than two months. I can count.

But what can I do? This young person loves nuggets and BBQ sauce.

If we are together a long time, maybe I'll open her eyes to a new world, the one "crêpes Suzette", perhaps. I...

As we walk, I compliment her shoes. She takes offence.

"Don't tell me I've never noticed them before, I've had them since Christmas!

I'm nosediving, but she smiles, so I compliment her socks, too. She tells me I'm boring already. She's the prettiest girl on the street.

Marcel Pagnol

La gloire de mon père (adapted)

Higher level

Whenever my mother went to the market, she would drop me off at the reading and seven-year-olds. I was always well behaved, sitting quietly in the front row.

[...] One morning, my mother dropped me off [...] just as my father was writing on

"The mother punished her son because he had been naughty."

[...] "No! That's a lie!" I cried out.

My father turned to me abruptly, shocked.

"What did you just say?" he asked.

"Mother didn't punish me! What you've written is wrong!"

He came over to me and asked, "Who told you you've been punished?"

"It's written right there." [...]

"Well, well, well," he finally said, "do you know how to read?"

"Yes."

"Well, well, well..." he repeated.

"Go on, read."

I read the phrase out loud.

Then he went to get an alphabet book, and I read several pages easily...

I think that that was the best day of his life.

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Yvon Mauffret

Pépé la Boulange

Foundation level

Mrs Gallen loves to chat with her customers.

"Have you been here before Mr... Mr?"

"Mr Baker," replied granddad, winking at me. "Yes, I've been here before, but it

"Well, you'll see, the air is fresh here, and there are some beautiful walks around

[...]

"Of course Ms."

"And will you be dining here, Mr Baker?"

"Maybe not every lunch, not when I will be on a trip. But often, definitely!"

The rooms are big, but are meticulously clean, and the sheets smell strongly of
out over a garden where the mimosas are already fading, but the camellias are in
getting ready to sprout leaves.

Marie Desplechin

Le Bon Antoine

Foundation Level

I remember, when I was in Year 7, I was good. In Year 8, it was still OK [...]. I was
do not know what happened. [...] Two months of holiday and that was the end of
things that I had remembered up to now [...] In fact, I just was not interested any
grades. [...]

The history teacher says that I am lazy. The others think it too but as he is the form
publicly. [...] It is not that I do not want to work, it is that I cannot. When I sit down
effort to keep my eyes open, I have a stomachache. I do not manage to force my

Antoine de Saint Exupéry

Le Petit Prince

Foundation level

The sixth planet [...] was inhabited by an old man who wrote huge books. [...]

"I am a geographer," said the old man.

"What's a geographer?"

"He is a wise man who knows where the seas, rivers, towns, mountains and deserts

"Your planet is beautiful. How many oceans?"

"I don't know," said the geographer.

"Ah! [...] And mountains?"

"I don't know," said the geographer.

"And towns and rivers and deserts?"

"I don't know that either," said the geographer.

"But you're a geographer!"

"Yes," said the geographer, "but I'm not an explorer. [...] It's not the geographer
mountains, seas, oceans and deserts."

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Pierre Gripari

Les contes de la rue de Broca (adapted)

Higher level

Once upon a time, in the Goblin borough of Paris, there lived an old witch, terrible and ugly, who could be the most beautiful girl in the world.

One beautiful day, while reading the witches' newspaper, she stumbled upon this:

Madam,

You are old and ugly

You will become young and beautiful!

For this:

Eat a young girl

With tomato sauce!

And further, in small print, it said:

Warning!

The young girl's name

Must start

With the letter N!

Now there lived in the same borough a little girl called Nadia. She was the eldest of five children. Broca Road's grocer.

"I must eat Nadia," said the witch.

Éric-Emmanuel Schmitt

Oscar et la dame rose

Higher level

"It's sorted. I have permission. For twelve days, I can come and see you every day."

"Me, and only me?"

"You, and only you, Oscar. Twelve days." [...]

"Twelve days? Is it that bad, Mama-Rose?"

[...] She hesitated. [...]

"What day is it today, Oscar?"

"[...] Can you not see my calendar? It's 10th September."

"In my country, Oscar, there is a custom where we can live out the last twelve days of the year in the next twelve months."

"Is it true?"

"It's a myth. [...] I'd like us to try it, you and me, especially you. From today, you were ten years."

"Ten years?"

"Yes, one day: ten years."

"So in twelve days, I'll be 130!"

"Yes, can you imagine?"

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Marc Villard

Fly Mamadou (adapted)

Higher level

Mamadou, seventeen years old, walked on the landing runway of the Brazzaville 832 prepares to depart. Francis signals to him from near the runway. The boy joins him.

"Am I going?" asks Mamadou.

"Have you brought your sleeping bags?"

"Yes. Come on, you can pray to your God for me."

Up above, the young man slips into the baggage hold of the aeroplane [...] He slips and he knows that the second one will be necessary as the plane gains height. [...]

In Roissy-Charles-de-Gaulle [...] Didier, the baggage handler, is the first to enter 832. The boy they have warned him about is a sickly green colour, but alive.

"Are we in France?"

"Roissy. Come in a hurry."

And the young men climb under the belly of the plane without being seen, before the service car.

Philippe Claudel

La petite fille de Monsieur Linh

Foundation level

An old man stands at the back of a boat. He holds tightly in his arms a light suitcase smaller than the case. The old man is called Mr Linh. He alone knows this, as all those who have seen him know. [...] The child is well behaved. It's a girl. She was six weeks old when Mr Linh boarded the boat. A number of other people just like him, men and women who have lost everything, are on board. The journey lasts. [...] When the boat arrives at its destination, the little girl has a new life. The old man, however, seems to have aged a century.

Daniel Pennac

L'œil du loup

Foundation level

Standing in front of the wolf's enclosure, the boy is still. The wolf comes and goes but never stops.

"He annoys me, this one..."

This is what the wolf is thinking. The boy has been there two hours already, standing still like a frozen tree, watching the wolf pace. [...].

The other children run, jump, shout, cry, they stick their tongues out at the wolf and his mothers' skin. When they move on to the gorilla's cage to pull faces [...]. This boy is still, silent. Only his eyes are moving. [...].

But the wolf only sees the boy out of one.

Because the wolf only has one eye. He lost the other one in his battle against humans. He was captured.

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Alain Delacour

Le petit maître

Foundation level

"Right then, let's say I agree to help you write your book. How do you see that possible?"

"Oh that's easy, I will call every Thursday between 5 and 5.15."

"Well, at least that's precise! Why Thursdays? And why at that time?"

"Because it gives me time to have a snack after coming home from school. And to be later on a Thursday and I am alone at that time."

"And what will we do between 5 and 5.15?"

"We will chat and you will write what we say. That's it." "It won't take you long, one week." [...]

"And why do you want to write a book?"

"Because children have so much to teach adults."



Philippe Delerm

C'est bien

Foundation level

Adults don't like it very much. They say that the food is not good, but we know that the most. No, what they don't like are the colours, the style, the American life.

When it comes to fast food, everything is good, even the way you queue in several lines in the world to look through the menus on the boards, looking through various handwritten lists of fabulous desserts: strawberry sundae, lemon sundae. At the end of each order a paper hat, like in American films. [...]

What is difficult about fast food is the choices: a big Coke, a regular Coke, a big pop

Sempé / Goscinny

Les vacances du petit Nicolas

Foundation level

Summer camp [...] is great. [...] We have lots of fun. The only problem is that our parents write each other lots of letters of course, our parents and us. We tell them about our camp, that we are being good, that we are being well fed, that we are having fun and that we are not bored and they reply to tell us we must behave, that we should not be late, that we are served well, that they send us lots of kisses; but it is never the same without them there. [...]

Mr Rateau, the camp coordinator, came to see us with a huge grin [...] and said:

"Crépin, I've got a surprise for you: your parents have come to see you." [...]

Crépin then ran around his mother and his father, and kissed them, and then he was grown.



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Jules Verne

Le tour du monde en 80 jours

Higher level

Someone knocked at the door. It was the new servant arriving at last.

"Are you French, and is your name John?"

"Yes, sir, John Passepartout, a name that tells of my ability to handle things. I am that I have already been in many jobs, and have even worked in theatre. I left France and England to find domestic life. I was unemployed when I learned that you are the best to you."

"I like your name. People speak highly of you. Do you know what I am looking for?"

"Yes, sir."

"Good. What time do you make it?"

"Twenty-five past ten, sir," replied Passepartout, checking his watch.

"You have to be on time."

"Excuse me, sir?"

"Your watch is four minutes slow. Don't forget it, it's important."

Comtesse de Ségur

Mémoire d'un âne

Higher level

I was bought by a man and woman who had a twelve-year-old daughter who was bored. She lived a lonely life in the countryside, as she had no friends her own age and her mother loved her well enough [...]

My owner was called Pauline; she was sad and often ill; very sweet, very good and very kind. Cadichon, and the name stuck. [...]

My little owner loved me very much; she took care of me, she stroked me. When I was outside, she would come to see me in my stable; she brought me bread, fresh grass and spoke to me, thinking I could not understand [...]

Jean-Marie Le Clézio

Mondo

Higher level

He was a ten-year-old child, quiet with a round face, beautiful black and slightly wavy hair was his hair, ash brown that changed colour according to the light and looked almost black.

We knew nothing of his family, or his house. Perhaps, he did not have any. When he was far from his friends, he would suddenly appear at the corner of the street, near the marketplace. He walked alone and determined, while looking around him. He wore blue clothes, blue denim trousers, canvas sports shoes, a green T-shirt that was too big for him. One day, someone, he stopped them and asked very directly: "Do you want to adopt me?"

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Georges Simenon,

Le chien jaune

Higher level

You have not seen your husband since...?

"He came back for dinner last night... I noticed he was preoccupied, but he refused to tell me why. He had left his car in front of the door, which meant he was going out that evening to the Café "Admiral"... [...] At 10 o'clock, I went to bed... I stayed awake for a long time, very late... I must have gone back to sleep... I woke up in the middle of the night. My husband was not next to me... So I thought that someone had encouraged him to go to bed without me. At 5 in the morning, I was up checking behind the window [...] At 9 o'clock, when he was walking back through a different route, I saw him get into the car..."

Michel Del Castillo

Tanguy (adapted)

Higher level

Clermont-Ferrand was, like Marseille, a dirty city. It had many factories. Tanguy's mother was not well looked-after. There, he waited for his mum endlessly, in a tiny room where life was not easy. Foreigners had to have a work permit. Yet, no work permit card was given to him. This dilemma seemed without solution to Tanguy. He did not even know the outcome of her search as he could see so much tiredness on her face. He tried to think about other things. He never complained about his hunger, even if hot meals had been brought to him with sandwiches and fruit. From time to time, she would bring back a bottle of water, happy, because he liked "the water that tickled".

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