



Cambridge Pre-U

FRENCH (PRINCIPAL)

9779/04

Paper 4 Topics and Texts

May/June 2023

MARK SCHEME

Maximum Mark: 60

Published

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge International will not enter into discussions about these mark schemes.

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Generic Marking Principles

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently, e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

GENERIC MARKING PRINCIPLE 5:

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

GENERIC MARKING PRINCIPLE 6:

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

Part I: Topics

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

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

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

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

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

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

Part I: Topics (30 marks)• **Topics – Content:**

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

• **Topics – Language:**

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

Question	Answer	Marks
<p>Indicative Content Questions are open to interpretation and, therefore, the following notes are not intended to be prescriptive but to give an indication of some of the points which could be made in response to each question. They are by no means exhaustive.</p>		
1(a)	<p>Analysez la représentation de la force et de la faiblesse. Répondez en vous référant à deux ouvrages.</p> <p>Film: <i>Amour</i> (Haneke)</p> <p>The illness and treatment which Anne undergoes early on in the film transform a normal, ageing couple into roles of carer and invalid. The balance of power shifts from one of equilibrium to one in which Georges has complete control over Anne's wellbeing. As Anne's health declines and she becomes increasingly reliant on Georges, the viewer cannot help but be struck by the importance and devotion to the task of caring by Georges. Whilst there is an argument for attributing his care to his love and compassion, the director's technique of not passing judgement or attributing easy motives may equally lead one to see Georges as obsessive and egotistical, and that this side of his character becomes increasingly powerful, as he relentlessly keeps the outside world at arm's length and Anne becomes his own exclusive project.</p> <p>Anne's growing physical incapacity develops as a result of a cerebral attack, an operation which goes wrong and the onset of a degenerative illness. The three incidents mark stages in the reduction of her ability to function normally, to communicate, to walk, to fulfil even basic bodily functions. When Anne is unable to speak, she communicates with her eyes. This close-up of powerlessness creates an emotional bond with the viewer, at once establishing sympathy for her plight and for Georges's love, attention and devotion to his wife. Anne becomes entirely dependent upon others (a nurse, then Georges). It is this increasing dependence which reflects both Georges's inability to halt the illness and his moral integrity and determination to maintain Anne's dignity. His position of carer becomes one of sole arbiter. He fires the nurse for patronising Anne, for example. The lack of overt directorial commentary may lead some to argue that Georges begins to revel in his role as carer and that his role is not just a duty but becomes an obsession. Georges's inability to halt the illness leads to frustration. He also does not understand Anne's wish to refuse medical help and to stop eating (hence he slaps her). He turns from helper to controller and gatekeeper.</p> <p>The visit by their daughter Eva shows Eva in a relatively selfish light, paying lip service to filial duty. In the last conversation with her mother, she chats about her own problems of property and finance. Subsequently, Eva is annoyed because Georges does not answer the telephone, so demands: <i>Qu'est-ce qui se passe avec maman?</i> She is more annoyed by not being kept in the loop than in offering genuine help. On the next visit, Eva insists on seeing Anne and wonders what can be done about her mother's situation, without suggesting or doing anything concrete herself. Some answers might point to Eva's moral weakness. The visits also shed light on the power dynamic between Georges and his wife and daughter.</p>	30

Question	Answer	Marks
1(a)	<p>The fragmentary nature of Haneke's narrative style lends a deliberate ambiguity in interpretations of the thoughts, emotions and morality which motivate his actions. Answers may suggest that his love is demonstrated by his total devotion to Anne; on the other hand, his reclusion from the world cannot but distort his judgement and psychological mind-set. His decision to end Anne's life could be interpreted in different ways. What is clear, though, is the intensity of emotion experienced by the viewer in watching the suffering and anguish of Georges and Anne is accentuated by Georges's complete control over life and death.</p> <p>Etcherelli, <i>Élise ou la vraie vie</i></p> <p>The world of 1950s France is portrayed as patriarchal, where the role of women appears to be subsidiary to that of men. In the novel, it is women who are responsible for keeping couples and households afloat financially and for showing better sense and responsibility.</p> <p>Lucien is portrayed as the epitome of the selfish male. At school, he ruins his health, fails an exam and drops out, despite family encouragement to get an education. He lacks a sense of responsibility: he is always short of money in Bordeaux, then marries Marie-Louise, with whom he has a child. He depends on his wife to earn money, whilst he is happy to do no work. His frequent absences from the home are subsequently linked to his extra-marital affair with Anna. He treats his wife with disdain, borrowing money from her and from Elise for renting the hotel room for his adultery. As the narrator points out in Bordeaux, <i>la seule honnêteté de mon frère consistait à prévenir qu'il ne rentrerait pas</i>. When Marie Louise is in hospital, Lucien invites another woman into the marital bed. He plans to go to Paris, and though he promised Anna they would go together, he typically reneges on his promise and wishes to go alone. Although he has an immature interest in left-wing politics, he has no thought for the comfort or dignity of others, especially women. His treatment of his grandmother, with whom he is living at the beginning of the novel, is selfish and contemptible, and at one point she sums up his egocentric universe in an exasperated scream: <i>Depuis des années tu traînes ici, nourri par les autres, tu bois notre sueur</i>.</p> <p>Elise is tempted by Lucien's ideal of <i>la vraie vie</i>, a life of independence, love and fulfilment, yet she is portrayed as naïve and in awe of her brother. Morality, too, is questioned when she steals from her grandmother to finance the trip to Paris. But once there, everything conspires to make life difficult. Instead of clerical work, she finds herself in the repetitive and unpleasant work of a car factory production line. Women are badly treated here. Not only is the individual not valued, but there is also a sense of alienation; she sees herself as unsuited to her position of quality control of the cars. She is at the mercy of urban life and industrialised work. Further problems and social alienation stem from her relationship with Arezki, an Algerian worker who is an FLN militant. Love seems incompatible with politics and racism. Elise encounters institutional and casual racism in Paris. Her attempt at intimacy with Arezki is disturbed by a police raid in the Goutte d'Or; Arezki disappears after his arrest by police.</p>	

Question	Answer	Marks
1(a)	<p>Thus, <i>la vraie vie</i> for Elise, a life of independence, her own job, a lover, comes to an abrupt end after nine months in Paris. She has been powerless to arrest the succession of disappointments and disappearances. Lucien is killed, Arezki is arrested. The ultimate failure is that she has to leave Paris and return to the provincial life.</p> <p>Sartre, <i>Les Jeux sont faits</i></p> <p>From the outset, both Pierre and Eve have been excluded from society through their murder. The device of having the characters die and having another chance to live presents a way of representing a philosophical investigation into man's freedom. The power relations concern not only the way in which Pierre and Eve interact with each other and the other characters, but also their relationship with existence. Unusually, they are presented as not at the mercy of fate but have the possibility of making their own destiny.</p> <p>Pierre and Eve have both been betrayed and killed by people they trusted. Even though they have each other to love, they are dissatisfied; they obsess and worry about their previous lives in their actions. In effect, they condemn themselves by not espousing freedom, but by wanting to live or relive the anguish and sadness of their previous existence, thinking that they can change it. In a sense, they exclude themselves from society a second time. On a political level, Pierre represents the rejection of hegemony by the state and wishes to overthrow the present power structure to impose a workers' revolution. Pierre is an inflexible leader of an insurrection, who is planning to attack <i>la milice</i> the next day. The failure of the project shows a lack of political savvy and personal shortcomings. His killing, by Lucien, a fellow conspirator, comes about as the result of poor leadership skills and by demeaning Lucien. Whilst he has an uncouthness and physical strength in a number of situations, he shows embarrassment and weakness in unfamiliar social situations and when he is conscious of his social inferiority. But his major failure is an inability to rise to the challenge of loving Eve and forget his previous life with the conspirators. On a number of occasions, when gallantry and courtship are expected, he is torn apart by self-doubt and a lack of self-belief. He cannot bring himself to pay court to Eve, even when his life depends on it. Even at the end, when Eve is expecting him to continue their love beyond the night together and win the prize for both of them to return to life, he admits that he is not up to the challenge: <i>Je ne peux pas lâcher les copains</i>. He is stuck in his mindset, cannot see 'the bigger picture', rejects freedom and is punished for that.</p> <p>The power structures of the social world also come into play. Both Pierre and Eve are affected by social class and the prejudice it brings. Pierre is uncomfortable at the sight of Eve's wealth and possessions and lacks confidence in emulating bourgeois social manners e.g. kissing the hand in greeting; he suffers from an inferiority complex. Eve finds the visit to Astruc's former house distasteful because of the grinding poverty of the building. His negativity (<i>C'est un amour impossible</i>) and the difference in social status, their embarrassment in front of others, all contribute to the failure of their relationship and their awareness of 'not fitting in'. The power relationship, then, operates on philosophical, political and social levels; the interrelationship between them informs the drama of the play.</p>	

Question	Answer	Marks
1(b)	<p>Ces ouvrages mettent en scène des personnages face à des dilemmes. Quelles conclusions tirez-vous des décisions prises par les personnages ? Répondez en vous référant à deux ouvrages.</p> <p>Film: <i>Amour</i> (Haneke)</p> <p>The film focuses on the relationship between husband and wife in old age at a point where Anne, the wife, becomes entirely dependent on her husband, Georges. Whilst another operation might have included an option for Georges to consider in treating Anne, she rules this out by refusing to entertain any more hospital treatment. This puts her care entirely in his hands and he has to determine how he is going to manage to do the best for her. His decision to keep her at home puts pressures and strains on Georges as Anne's condition worsens. His management of the problem reflects his determination to assume complete control of the situation, even though he refuses to admit that drawing on the help of others would facilitate her care and reduce the burden on him.</p> <p>There is a general feeling of helplessness, especially after the second cerebral attack which leaves Anne unable to communicate and in pain. Georges has to do more and more (washing, feeding, cleaning her). He cannot stop the decline and degradation of his wife. His situation of isolation and frustration is accentuated by the lack of concern of the daughter Eva and by the panicked reaction of the piano student who is appalled by the physical decline of Anne. Communication, once fluent and loving, becomes more fragmented and one-sided. Life becomes difficult to watch and is painful for both of them.</p> <p>The bond between the couple, though, remains intact: they still love each other, even if one of them, Anne, cannot express this. Georges does not accept Anne's decision to starve herself to death. His slap pulls her out of her self-centredness to remind her that he is there too, that they face the challenge together, that she should not give up; it is an act of caring, recognised through Anne's understanding look at the end of the scene. Georges is protective of Anne, to the extent where he would prefer not to involve his daughter, Eva. He minimises the awfulness of Anne's condition and the responsibility he bears: <i>Rien de cela ne mérite d'être montré</i>. But this is also a selfish comment, where he deliberately excludes possible help from Eva, just as he refused the help of a nurse.</p> <p>Georges's decision to end her life may generate debate. On the one hand, it may be portrayed as a decision taken out of love to stop suffering. On the other hand, the relentless psychological pressure on Georges, the agony of remembering the couple's healthy days together and the happiness that brought, compared with the hopelessness of Anne's condition and the boundless night of Georges's self-imposed isolation may be seen as a psychological breaking point. The rejection of the outside world and a lack of psychological resilience appear compelling reasons to justify his decision to leave Anne's body in the bedroom and tape up the door. If Georges's love is resilient throughout his life with Anne, the physical deterioration of Anne is paralleled by Georges's psychological decline.</p>	30

Question	Answer	Marks
1(b)	<p>Etcherelli, <i>Élise ou la vraie vie</i></p> <p>Élise's position in a provincial town is unfulfilling and has a dull outlook. Her yearning for <i>la vraie vie</i> is a desire for a more interesting existence, but her decision to join Lucien in Paris is ill thought out, displaying a certain recklessness as well as naivety. She steals jewels from her grandmother to finance the trip, an act of desperation and betrayal. She is quite ill prepared to fit into an urban lifestyle working on the production line in a car factory, but she is not prepared to admit defeat. Her loneliness, lack of self-worth and her romantic dreaming are key elements in her attraction to any man who shows an interest in her.</p> <p>Élise's attraction to Arezki takes place against the background of the Algerian war. At the time, a <i>couple mixte</i> was unusual and their friends' attitudes were clear in discouraging them from friendship, let alone from becoming lovers. It is a couple doomed to fail, given the prevailing racism of Paris, the general hostility to Algerians and Élise's political naivety. It might be argued that it is not for want of personal effort that the relationship fails, but social attitudes, individual circumstances and the role of the security forces which bring the relationship to an end. The atmosphere of tension and friction is sustained throughout. For example, the factory foreman warns Élise that she is treading on dangerous ground. But she does not appreciate the warning. Thus, they are constrained to keep their relationship hidden from those around them, walking the streets or finding a chance room. Arezki is courting the same disapproval amongst his fellow Algerians as Élise is amongst the French workers in the factory. They are subject to racist remarks and, significantly, their first attempt at intimacy is interrupted by a police raid. Arezki may offer a parallel with Lucien, in that his primary focus is on the FLN rather than Élise. Élise's relationship is not permitted to develop in a serious manner. She and Arezki talk about living together but nothing is ever arranged. Arezki talks about returning to Bordeaux with Élise to live with her grandmother but she knows this would never work. His disappearance at the hands of the police forces Élise to awake from her naivety, rethink her life and return to the provinces.</p> <p>Élise, then, has never taken rational decisions, but has been led by dreams of wealth and love. The challenges of urban life and the machinations of a hostile society showed her to be unequal to the challenge of living in Paris. The author's intention was to portray the negative effects of industrialisation and racism on an impressionable young woman through the character of Élise.</p> <p>Sartre, <i>Les Jeux sont faits</i></p> <p>The action of the drama takes place shortly before and after the death of the two main characters. This device allows them to see things about society and themselves which they would not otherwise notice. Death, or the chance of living a new life, also sets up the 24-hour trial of love between Pierre and Eve. In one sense, both major protagonists fail the test set them, that is to return to life.</p>	

Question	Answer	Marks
1(b)	<p>With a nod to the Orpheus myth, Pierre and Eve have a chance to return to life if they kindle their love for each other (<i>il faut nous aimer</i>). They find a mutual attraction when walking in the park and one evening; they do fall into a passionate embrace in Pierre's bedroom. This, though, is the high point of their romance and there are a number of reasons why the experimental couple is not going to survive.</p> <p>Despite the fact that their very existence (or possibly non-existence) depends on their falling in love, neither party is prepared to devote singlemindedness, a lack of selfishness and self-interest to ensure the relationship flourishes. This is a deliberate ploy by Sartre, who wishes to use the play as a commentary on the theme of freedom and determinism, to criticise the existential problem of mankind. What prevents Pierre and Eve from succeeding in returning to life is their inability to forget the past, their previous habits and interests, and their unwillingness to devote themselves entirely to each other.</p> <p>The couple is ill-suited through the mismatch in their educational background and social class. Eve is willing to be encouraging, but Pierre is very self-conscious and distracted by onlookers when they dance at the <i>laiterie</i>. He cannot focus adequately on his new love. She is willing to renounce wealth and social standing to be with Pierre, but Pierre is gauche and consumed by anger, as the visit to Charlier's flat demonstrates. He is consumed by his own emotions and a misplaced belief in the importance of his revolutionary group to care genuinely for Eve. Eve, too would like to try to alert her sister Lucette to André's serial adultery and base plan to get rich by marrying wealth, so Eve also takes her eyes off the main prize. The couple fails to develop and maintain a loving relationship through their own weaknesses, but also because it suits Sartre to illustrate his thesis of <i>Les Jeux sont faits</i>. Answers may point to the play's dialectic, which pits individual moral freedom (pleasing oneself and falling in love) against moral obligation (helping those in need).</p>	

Question	Answer	Marks
2(a)	<p>Analysez les relations entre l'individu et l'autorité dans les deux ouvrages étudiés.</p> <p>Film: Z (Costa-Gavras)</p> <p>The film, based on the assassination of Lambrakis in Greece, not only traces the murder and cover-up orchestrated by the military government; it calls for the reintroduction of representative democracy in the country. The heroism of various characters fighting for justice and an end to dictatorship reflect the remarkable courage of Costa-Gavras in making the film. The film pits the individual, in the fight for free speech and democracy, against the tyranny of the state.</p> <p>The authority of the state is portrayed as an immoral and tyrannical force using all means at its disposal to remain in power and quash any unorthodox opinions. It has recourse to intimidation, violence, murder and latterly a coup to stamp its authority on the country. Poorly educated individuals of society (e.g. members of CROC) are manipulated to serve the ends of the authorities.</p> <p>It is Z who best encapsulates the courage to defy the authorities and stand up for justice and democracy, even though he is aware of the physical dangers he faces. His political courage is to speak out against the threat to free speech as well as the money misspent on arms. His message is one against egotism and corruption and a belief in building a healthier society: <i>Nous vivons dans une société molle et corrompue, chacun pour soi...le peuple a besoin de vérité.</i> This last phrase earns applause, pointedly, as it is one of the clear themes of the film. Discussion of individual courage will examine the role played by those preparing for the CND rally and trying to overcome all the obstacles and challenges thrown their way, including physical intimidation. (Matt, though a little naive, arranges the room, tries to avoid confrontation with the counter-demonstrators; Pirou is targeted by mistake and is beaten up.)</p> <p>In face of political pressure, the Judge stands out as a figure whose strong beliefs in justice and truth contrast markedly with those who are part of 'the system'. His assiduous work in uncovering the web of lies and holding the guilty to account is a brief moment of triumph. He does not heed Collas's egregious invective about the dangers of the enemies of the state, amongst whom he counts parliament and political parties. The Judge represents the Law as the pillar of the state. He rejects the parody of justice which would entail charging the CND members with provoking violence, yet he too is removed from his position, in a clear criticism of the corrupt justice system. The journalist, who works tirelessly to collect evidence and aids the judge's investigation, symbolises the independence of the media. Some of his photographs, for example, help to undermine the credibility of alibis. As a symbol of truth and freedom in reporting, his service to the investigation is invaluable. This is underlined by his three-year prison sentence handed down at the end of the film.</p>	30

Question	Answer	Marks
2(a)	<p>Daeninckx, <i>Meurtres pour mémoire</i></p> <p>The relationship between individual and authority in the novel often appears to be an unequal one, David pitted against Goliath. The State has always held the pen in writing its own History and the novel sets out to challenge aspects of the accepted narrative of French history through the agency of individuals. The investigation of authorities is performed by three characters, Roger and Bernard Thiraud and Cadin.</p> <p>Roger and Bernard are historians, who use proper methodology to research the past, namely by consulting state archives. Roger's research into Drancy revealed that the French police cooperated closely with the Gestapo to despatch Jews to death camps. Further, he discovered that administration officials in Toulouse had organised mass transfers of Jews to Drancy from Vichy France. These politically sensitive files point to the role of Veillut in the deaths of thousands of French citizens. His son, Bernard, is murdered when he stumbles across Roger's discovery. The desire to uncover the embarrassing elements of the past, is punished with death. The state wishes to protect itself; the individual is crushed by the jackboot of authority.</p> <p>Cadin's determination, professionalism and courage enable him not only to complete the investigation, but in doing so to reveal the role and responsibility of the French authorities in times of political crisis. Although the novel is a fictional detective story in which the crimes and cover-ups were organised by Veillut and the administrative hierarchy, Veillut's career and implication in crimes are based on the real-life Maurice Papon. Papon was the epitome of the faceless, murderous bureaucrat whom Daeninckx sought to expose.</p> <p>At a deeper level, the role of Cadin is to unearth the hidden aspects of the Occupation and the Algerian War and to expose the responsibility of the state in covering up crimes against humanity, murdering its own citizens, presenting counter-truths and manipulating historical facts. Authorities at all levels were engaged in sanitising History. The police and politicians are found to give false accounts of events; the security services and diplomats help to bury unsavoury facts; archives are sealed, and documents seized or mothballed; investigations are not properly conducted; amnesties make further scrutiny impossible. It seems that the individual is powerless against manipulation by authority.</p> <p>Access to evidence and archive material is the key factor for all the protagonists in the novel. The archivist Lécussan does not wish the truth to emerge about Drancy, and as a representative of authority feels that protecting the official version of events justifies the means he chooses, viz assassination. Extrajudicial killing by the police comes to light when Cadin discovers television footage shot by a Belgian TV crew and sees Thiraud's murderer, Cazes. Significantly, Jean Deril reveals that the French authorities had attempted to acquire the film, but the request was turned down. Thus, the state's efforts to control and destroy the evidence were thwarted.</p>	

Question	Answer	Marks
2(a)	<p>The novel broadens the Algerian war into a larger concern for the author; it confronts the reader with questions to be asked about the presentation of History and the manipulation of collective memory by the State. Authorities rely on a complicit or uncurious populace, a situation in which widows prefer to let sleeping dogs lie and allow the state to get away with murder.</p> <p>Germain, <i>Magnus</i></p> <p>In Germain's novel, Magnus comes into contact with three figures of authority who each have a key influence on Magnus. Clemens Dunkeltal, his adoptive father, who shows no interest in Magnus, and who as a Nazi official responsible for medical experiments on concentration camp prisoners, symbolises evil. The man is full of pride for the regime and his family's service in it, an enthusiasm shared by his wife (<i>une abjection zélée</i>). Dunkeltal demonstrates a complete lack of affection or indeed interest in Magnus. Indeed, he reserves his paternal affection for his illegitimate son Klaus, whom Magnus meets on an outing to the zoo. Towards the end of the war, Dunkeltal abandons his wife and escapes from justice. Magnus becomes dimly aware that his father is labelled a war criminal but does not know why. Later, he goes in search of his father, but the trail runs cold. Quite by chance, some thirty years later, he recognises the voice singing in a Viennese bar. He has tracked down the war criminal who has gone through many identities: Otto Keller, Helmut Schwalbenkopf, Felipe Gómez Herrera, Walter Döhrlich. Magnus has the satisfaction of unmasking his adoptive father but does not count on his father's sense of self-preservation when Walter tries to kill Magnus. The attempted murder ends in failure (and the death of Walter's real son). Magnus has had his revenge in unmasking the war criminal and the unloving father, but Walter escapes formal justice by taking poison to avoid being discovered to be Clemens Dunkeltal. With his father's death, Magnus draws the curtain on a critical period of his life of travelling, of being told lies and of being tormented by his father's inhumanity.</p> <p>Lothar Schmalker, Théa's elder brother, looks after Magnus after Théa's death. It is he who brings up Magnus in his own family in London. As a rare person who rejected Nazi ideology and moved to London, Lothar is a representative of the good, in direct contrast to Dunkeltal. It is Lothar who starts forging another identity, first by creating a new identity for Magnus – he becomes Adam Schmalker – which offers a clean break with the past. He also reveals truth to Magnus and allows him to escape the fictional world created by Théa. The extent of the propaganda fed to Adam is clear to Lothar: <i>étonné de constater à quel point l'enfant a été maintenu dans l'ignorance de presque tout</i>. Lothar allows Adam to enter a world of knowledge and leave historical ignorance behind (<i>le temps des fables</i>), partly to distract him from the anger he feels about his life in Germany. Whilst he provides academic, moral and religious education for Adam, he does not show affection. Adam feels out of place and guilty about his origins: <i>il reste le rejeton d'un bourreau double d'un lâche, et d'une criminelle par complicité, sottise et vanité</i>.</p>	

Question	Answer	Marks
2(a)	<p>Nevertheless, when Adam learns fortuitously that he is adopted and that he is not Lothar's nephew, he asks for an explanation. Here too, the truth of the matter has been hidden, though not for any malicious reason. Simply, Lothar had not found the right opportunity (<i>par excès de discrétion</i>). This is the turning point for Magnus, who having had a part of his past deliberately hidden from him, decides to leave Lothar and his family and strike out to the US. For Magnus, Lothar and his wife have saved him from sinking when Théa died, and the gratitude he eventually realises allows him to return to them 12 years later.</p> <p>Frère Jean is the third figure of authority who represents religion or spirituality and who helps Magnus move beyond terrestrial concerns, away from a discordant world of sadness, violence and points to a spiritual world of peace and joy in nature. Jean's patience, his perseverance and his faith help Magnus to leave his dark thoughts and sadness behind. Jean has an intuitive way of conversing with Magnus, who at first refuses to take him seriously. Jean succeeds in opening Magnus up to the beauty of nature and of inner tranquillity, and Magnus is happy to obey Jean's requests. Finally, Magnus buries Lothar's death mask under the tree where Jean sat, as a symbol of a complete break with the past.</p>	

Question	Answer	Marks
2(b)	<p>« L'Histoire est une conspiration permanente contre la vérité. » Qu'en pensez-vous ? Répondez en vous référant à deux ouvrages.</p> <p>Film: Z (Costa-Gavras)</p> <p>The film develops the idea of an undesirable ideology which promotes a repressive political agenda in order to ensure its acceptance by creating a false consciousness among the populace.</p> <p>From the outset, the subject of controlling society, of protecting it from the influence of what is deemed harmful, is clearly expressed. The military officers are determined to keep tight control over the country, what is termed in their rhetoric as <i>l'arbre sacré de la liberté nationale</i>. Political opposition is as unwelcome as mildew in crops, and they are prepared to take any measures to prevent its appearance. The Général de la gendarmerie expands on the theme, labelling non-compliant elements of the population as <i>divers agents parasites</i> and as the source of the problem. His ruthless conclusion is: <i>...la pulvérisation des hommes ...est indispensable</i>. Left wing ideology needs to be rendered harmless, rooted out at school and university, and during military service.</p> <p>To that end, they employ a variety of methods to thwart the attempts of Z, an opposition MP, to spread his message. Threats, rumours, violence, administrative stonewalling, control of the press, police corruption, all contribute to attempts to silence Z and his supporters.</p> <p>Z's message is not just one of nuclear disarmament, but also revealing the truth about the corrupt political system: <i>le peuple a besoin de vérité</i>. After Z's assassination, the investigating magistrate uncovers tissues of lies, false testimony, coercion and political pressure not to reveal the truth behind the complicity of the authorities in the murder. He stands firm, in a brief victory for truth and justice. However, the odds are stacked against those lone voices whose vision of truth is at odds with those in power. The accused receive token sentences, those who were brave enough to come forward to testify are punished with imprisonment, deportation or death. The investigating magistrate is relieved of his job. The message is clear: truth should not be spoken to power. History is written by the victor.</p> <p>Daeninckx, <i>Meurtres pour mémoire</i></p> <p>Historical truth, as determined by the State, draws a veil over embarrassing and criminal behaviour by those, like Veillut, who were in positions of power and who were never tried for their crimes (collaboration with the Nazis, extra-judicial killings, etc). The reader, through the investigation by Cadin, stumbles across the unvarnished truth, and thereby questions the presentation of History and the manipulation of collective memory.</p> <p>The novel <i>Meurtres pour mémoire</i> entwines the two threads of the effect of the Algerian war in 1960s Paris and the state's cover-up of deportation of Jews and collaboration with German authorities in the war. The parallels between the two events are clear: disappearance and killing of a number of the population, the manipulation of public opinion, the moral bankruptcy in the face of political expediency.</p>	30

Question	Answer	Marks
2(b)	<p>For Veillut, whose successful career in French administration spanned decades, there is no interest in revealing his role in the deaths of so many Jews and Algerians. He is a powerful man who has everything to lose if the truth of his role came to light. Thus, his network of contacts in Archives and the police are vital to maintain the official view of recent History.</p> <p>Cadin, as a professional detective, does not accept prevarication and dissimulation, but seeks to unearth the reason why Bernard then Roger were murdered; in effect, he becomes an agent of memory. Through the investigation prevailing historical narratives are deconstructed. Unsettling reminders of the past include the Vichy government's sentencing de Gaulle to death for high treason; the use of torture and State assassination squads during the Algerian War. But the main controversial impact of the novel lies in its focus on two historical events: the repression of the pro-Algeria marches in October 1961, and the existence of the internment camp for Jews at Drancy.</p> <p>The key to establishing truth is through discovering evidence, and in the case of History it is the Archives which are vital repositories of detail. Both Bernard and Roger Thiraud stumbled across the truth about Veillut's role in the deportation of Jews to Drancy and then to the death camps through their consultation of archives, despite the best efforts of the Archivist Lécussan to hinder their research. Where access to archives is barred or there is a deliberate policy of not committing information to paper, the official version of events may prevail. This was the case in the brutal repression of the Algerian demonstrations, where there was no official report (<i>Aucune preuve. Aucune trace de ces 48 cadavres</i>), and it is only through a stroke of luck that Cadin discovers footage shot by a Belgian TV crew and sees Cadin's murderer, Cazes. Significantly, Jean Deril reveals that the French authorities had attempted to acquire the film but were turned down. Thus, their efforts to hide the evidence, and hence the truth, were thwarted.</p> <p>The novel's epigraph is a reminder of the function of the novel: to remember history and fight against its misrepresentation.</p> <p>Germain, <i>Magnus</i></p> <p>The structure of the novel sets out to have a series of resonances and to present the challenge of piecing together evidence from the past to come to terms with the memory of events, both individual and collective. Whilst the <i>Fragments</i> comprise the fictional element. The <i>Notules</i> offer a counterweight of reality to the fictional element, for example the bombing of Hamburg or the extract on Friedrichshafen, and Clemens Dunkeltal's biography. This meshing of fiction and reality offers competing narrative voices, and as the novel advances, the background of historical events gives way increasingly to the search for identity. The other headings (<i>Séquences, Résonances, Echo</i>) broaden the intertextual references and lead the reader to reflect on how literature may evoke, reflect and interpret History, for example in Celan's poem. The fragmented structure mimics the fragmentary elements of memory which can be pieced together to form a coherent meaning, or at least a fuller interpretation.</p>	

Question	Answer	Marks
2(b)	<p>Whilst much of the novel focuses on Magnus's individual struggle to remember and come to terms with his past, memory also operates on a larger scale. The search for memory and reconciliation points to an allegory of the quest for collective memory and reconciliation following the horrors of World War II. The novel poses questions of how difficult and traumatic events can be woven into the narrative of one's life and into greater perceptions of memory and history. This connection between personal and world history is made clear in the opening paragraph of Fragment 15.</p> <p>There is a form of synergy which weaves together the family saga and its historical context. The Dunkeltals turn Magnus into a family memorial (<i>un mausolée vivant</i>) by naming him after two uncles who die. His mother recounts the family history and gives everyone a heroic stature. Of course, this oral history of Théa's is remarkably biased and inaccurate and is the basis of the initial confusion of Magnus's identity. However, Théa's history also gives an aperçu of Germany during the Nazi period, where the population imbibed the propaganda of the third Reich. The family broadly are faithful followers of national socialism (Théa's parents, Théa, Franz and Georg). The reality of the family's character is more nuanced, and the truth of the family's members only emerges later. One of the twins is executed for desertion; Clemens is directly involved in medical experiments on concentration camp inmates and is later deemed a war criminal; Lothar, the theologian who married a Jewish girl, was opposed to the totalitarian regime, fell out with his sister as a result of this and sought exile in England.</p> <p>The novel's epigraph, a quotation from Appelfeld, points to the problems of History being interpreted falsely when the truth is obscured. The plot portrays one man's search for the truth about the past, both his and the world's, and this is key in coming to terms with who he is.</p>	

Question	Answer	Marks
3(a)	<p>Commentez les relations hommes-femmes dans les deux ouvrages étudiés.</p> <p>Film: <i>Jeune Femme</i> (Serraille)</p> <p>Unlike the other two works, the film focuses on Paula's separation from a long-term relationship and how she seeks emancipation from her previous life.</p> <p>The two elements which bind her to Joachim and her former life are his cat and his unborn child. Joachim has been the only man in her life (<i>C'est le premier homme que j'ai connu et le dernier</i>). Her relationship with him provides much of the psychological depth to her portrait. Her actions appear wilful, confused, contradictory. She tries to go back to Joachim, but he refuses to see her as he has more serious views on life than Paula does, (<i>J'en ai marre de jouer. Ça fait un moment.</i>) The problem is that she hears Joachim's voice on the radio, sees photographs for his exhibition; his commercial success means that she is reminded of him constantly, both sensorially and psychologically. Her own situation contrasts with those of her friends who are in a happy and stable relationship (Alessandro and Anne), or with Sylvie, a single mother with two children. Her refusal to answer Joachim's calls (he is concerned about her) leads him to see her working in the lingerie section of a department store. When she tells him of her pregnancy, he is bowled over and asks her to move back in with him, he is ready to shoulder his responsibility, but she says that she has moved on. Paula's mother is surprised that after a ten-year relationship that she hasn't had any children, suggesting that this is what is expected of women. It is perhaps this reminder of procreation and the failure of her relationship with her mother that determines her to terminate the pregnancy and assert her volition and identity.</p> <p>If she was once content with Joachim (white, bourgeois, disdainful), her friendship with the security guard Ousmane (black, educated, poor, honest) shows a change in her judgement of what is important in life. Ousmane gives her advice (<i>garde ton énergie pour ce qui compte</i>) and home-made food; he recognises her physical and psychological fragility, and she appreciates his kindness and friendship. The failed seduction in his flat is comic and offers a parallel to Joachim's failed seduction attempt at the end of the film.</p> <p>There is, then, a kaleidoscope of variations on the relationships between men and women. Women's positions come across often as lonely, requiring a strong will and resilience to cope with city life alone, after the break-up of a couple. On the male side, Joachim may appear the urbane city dweller who has no problem changing partners, yet it is the humble security guard Ousmane whose dignity and honesty one admires most.</p>	30

Question	Answer	Marks
3(a)	<p>Éliette Abécassis, <i>Et te voici permise à tout homme</i></p> <p>The social environment has a determining role on Anna's mindset and behaviour. She has grown up in an orthodox Jewish community in Paris, in which she is settled. It is a tight-knit community, bound together by patriarchal tradition and values. The book charts her relationship with her ex-husband Simon, the male rabbinical authorities, and Sacha the contrasting secular and generous lover.</p> <p>Anna's tale is one of conflict: a deep-seated desire to belong to and obey the rules of the Jewish community, yet to enjoy the freedom to remarry. The conflict pitches secularism against orthodox religious observance, it puts the woman in a paradoxical – and frustrating – situation of having obtained a civil divorce but being unable to remarry as her ex-husband refuses to grant her a religious divorce (<i>le guet</i>). The novel draws attention to the patriarchal nature of religion (as does Maïssa Bey) and how it is liable to condemn women to a restrictive lifestyle and a lack of fulfilment, in an era of equality and women's rights.</p> <p>The two men in her life Sacha and Simon, are polar opposites. Simon is self-absorbed, vindictive and enjoys the power he holds over Anna. He exploits his advantage to gain all her property, then breaks his word and refuses to grant her the divorce. He is uncaring towards her and their daughter, has no concern for their happiness or well-being. In a sense, he functions as another representative of the male-dominated nature of orthodox Judaism which does not treat women on an equal footing with men. Sacha is the caring and sensuous lover, who is genuinely interested in her and in their life together.</p> <p>Answers may point to the influence of the Rabbis and her local synagogue, the gossip of which she and Sacha are the subject matter, and Simon's behaviour within the community. Anna does her utmost to seek a just outcome under Jewish law, and even succeeds in having the marriage annulled by the religious court in Jerusalem, yet the refusal by the French rabbinical authorities to recognise that decision demonstrates the absurdity of the religious legal and administrative system, the injustice that rabbinical authorities are prepared to uphold in the face of political expediency, and the very partial way in which women are treated.</p> <p>There are a number of women who help Anna in her fight for the religious divorce, and in the course of the novel offer a measure of hope that Anna's search for justice will bear fruit. However, despite the moral victory they succeed in scoring, the reality of a woman's freedom being entirely dependent on the whim of men remains intact. As an individual, she is confronted by the choice of remaining a member of the orthodox community or break away and seek the independence – and right – to forge a new relationship.</p>	

Question	Answer	Marks
3(a)	<p>Maïssa Bey, <i>Au commencement était la mer</i></p> <p>From the outset, Nadia reflects on the absurdity of customs and restrictions on her life as she sneaks out of the house to walk on the beach alone and without parental consent. Islamic tradition determines family life and social behaviour in Algeria, and much of the social detail and information about how Nadia feels about her place in society refer to the restrictions faced by women, especially outside the house (male accompaniment, veil, demure clothing etc). The place of women is clear: their existence is validated solely by and through men. After her husband's death, Nadia's mother had to live with her own family, but with servant status; she was scolded and humiliated regularly. <i>Sans homme, une femme n'est plus rien</i>. The patriarchal society is equated with Algerian, Islamic tradition, and is at odds with the intellectual freedom of higher education. Nadia seeks fulfilment and validation through her relationship with Karim. Their relationship, however, is doomed as marriages are arranged affairs, not the union of love-struck couples, and Karim's mother does not see Nadia as a worthy match.</p> <p>If home life is regulated and stultifying, as the narrator's comments about the mother confirm, education at school offers the same disregard for women's ideas or participation. Leaving home to attend university brings the promise of physical and intellectual freedom, where men and women are not segregated. Student life begins relatively freely, though Islamic fundamentalism soon leads to the re-establishment of social conservatism, especially for women. New fatwas prevent women from showing hair, skin; they are not allowed to speak freely, walk or sit next to a male, even at primary school. It is a crime to love or express love, to think or dream of another world, where simple pleasures are possible. (<i>une terre chaque jour un peu plus ravagée par la folie des hommes</i>). It is the fanatical side of this wave of Islamism which leads to death and destruction. This is symbolised by Djamel, who rips up her books and papers; art, beauty and learning have no place in militant Islam, and certainly are unsuitable for women. The male has the last word. The patriarchal society asserts itself with renewed vigour.</p>	

Question	Answer	Marks
3(b)	<p>« Ces ouvrages mettent en valeur les compétences des femmes. » Qu'en pensez-vous ? Répondez en vous référant à deux ouvrages.</p> <p>Film: <i>Jeune Femme</i> (Serraille)</p> <p>The film showcases the difficulties of living in Paris with little money, few practical skills and a seeming lack of responsibility. Paula's attempts at coming to terms with and adapting to the real world are zany and frustrating. Acquaintances and employers are charitable, generous, willing to give her a chance to hold down a job or have a roof over her head.</p> <p>Many of the cameo roles show how successful women have been in adapting to the business world displaying seriousness of purpose (Yuki), interpersonal skills in sales (Rosine, Nour), team leadership (Géraldine) as well as being well educated (Nour is writing a thesis, Laure is a graphic designer). Sylvie has set up her own company to teach dance. What they have in common is generosity of spirit and an eagerness to help Paula in a crisis. Their motivation, independence and thirst for success contrast markedly with Paula, who has yet to find her feet and her way in life. Paula may be tempted at a superficial level to further her education and study literature, but as Joachim perceptively points out, she has shown no interest in books during their ten-year relationship; her project comes across as wishful thinking, a desire to emulate those around her.</p> <p>Éliette Abécassis, <i>Et te voici permise à tout homme</i></p> <p>Anna is a divorcee, an independent woman who is a successful businesswoman, running a bookshop in Paris. She is determined to fight for her individuality and privacy in a social group which does all it can to subvert her struggle. Her urge is one for self-fulfilment and self-realisation which appears problematic in the context of contradictions between secular and religious rules and values. She shows inner strength and perseverance in asserting a woman's rights in the face of criticism and censure from members of her family. She is generous and caring by nature and brings up Naomi responsibly, (unlike Simon, who allows her to wander round at parties and not get enough sleep). She carries the burden of being blamed for leaving her husband yet finds a way of proving the invalidity of the marriage. Her future happiness is set to be with Sacha, who as a secular Jew treats her as an equal, not as a subordinate. Her quest to try to square the circle of incompatibility between the secular and religious observance is intellectually and legally coherent, yet the fight against the tradition of patriarchal rules has a heroic quality, such is the ingrained mindset of the role of female subservience in the community.</p> <p>Anna turns to Éliane Elarar who fights for women who are in Anna's position of 'agouna', who are prisoners of their marriage. She is a specialist in rabbinical law, who has worked for thirty years in trying to bring justice to women who are not free to live their lives. Her acuity and persistence have established ways of unblocking the system and of freeing the women from unsuccessful marriages. Her resolve to beat the rabbinical lawyers at their own game shows courage, and also demonstrates how difficult it is to reassert the importance of women in a patriarchal society.</p>	30

Question	Answer	Marks
3(b)	<p>This is well illustrated by the contrast in findings between the Jerusalem court, which correctly annuls the marriage on a legal technicality, and the attitude of le Grand Rabbin de France, who puts political expediency before justice. Éliane's own comment on why she does this reflects Anna's own <i>cri de coeur</i>: <i>Si notre loi juive n'est pas juste et humaine...elle ne vaut pas la peine d'être vécue.</i></p> <p>Maïssa Bey, <i>Au commencement était la mer</i></p> <p>The novel's canvas is one of women's submission to men. In traditional Algerian society, women are dependent on men. Nadia's mother, for example, owes her social position to her husband and her responsibility is to raise the family and cook food. As a widow, her mother suffers humiliation and returning to her own family, has the status of a servant. Her determination to do the best for her children, her perseverance and lack of complaint demonstrate her resilience and drive.</p> <p>Nadia represents the modern, educated generation of women who learn to navigate their way amongst a repressive Islamist society. She is a keen reader from an early age, and at school she shows her inquisitive nature and natural intelligence, and her results in the bac are excellent. Her friend Farida is equally rebellious and outspoken by nature (<i>elle avait l'insolence de poser des questions</i>) who kicks against the expected behaviour of girls in school. She, too, is fighting against the grain of Islamic tradition: <i>une famille qui ne cessait de la soumettre</i>. It is only when Naïma's father is assassinated that Farida learns how dangerous speaking out and offering one's own opinion can be; (<i>il faut se taire ou payer de la vie</i>).</p> <p>If Nadia is naturally rebellious and outspoken, she has to learn to appear demure and unengaged, for fear of attracting criticism and punishment from the teachers. She is initially excited to read Law at university, even if the subject was chosen by the authorities. However, the climate of indifference to learning leaves her disappointed.</p> <p>Nadia's emotional life and her relationship with Karim oblige her to lie to her mother about her whereabouts, university study is a convenient excuse, and she is happy to break the Islamic precept of purity before marriage as another form of rejection of the traditional way of life. Women's independence means living according to her own principles, not other people's. She is strong-willed and invests emotionally in Karim, but Karim is a comparatively weak character who accepts his mother's opinion that Nadia is inappropriate as a potential wife for him. He rejects Nadia as part of his filial duty. Nadia's pregnancy leads her to seek advice from other female students, and the fact that an unwanted pregnancy following a forbidden relationship is a common occurrence, points to Nadia's role as a representative of the educated and free-willed generation, as well as the hypocrisy of social mores. Her resolve and inner strength in keeping her treatment, suffering and sadness to herself are also remarkable.</p>	

Question	Answer	Marks
3(b)	What emerges from the novel is that the new generation of women demonstrate the courage to be in charge of their own bodies, to show initiative and responsibility, and an intellectual ability to hold their own in education at the highest level, but that they remain at the mercy of an overpowering patriarchal society which demands that their abilities and skills remain hidden.	

Question	Answer	Marks
4(a)	<p>« Dans ces ouvrages, c'est le passé qui domine. » Qu'en pensez-vous ? Répondez en vous référant à deux ouvrages.</p> <p>Film: <i>Ma Nuit chez Maud</i> (Rohmer)</p> <p>The very title of the film presents a key episode in Jean-Louis's life which is presented dishonestly. The night spent in Maud's bedroom suggests a night of passion, as he lies to Françoise at the end of the film. Instead, this key incident in Jean-Louis's past becomes the symbol of an unfulfilled desire, and one which he dare not acknowledge.</p> <p>In the film, Jean-Louis looks over his life in the light of a moral principle which allows him to justify every event. His re-examination allows every error or mistake to be viewed positively. There is no deliberate harm, as every mistake or lapse can be justified in the long term, thus there is no problem of morality: <i>ce n'est pas un acte particulier qui compte, c'est la vie dans son ensemble</i>. His decision early on, that Françoise would be his wife before even talking to her, might smack of arrogance, had the film not been a retrospective of his thoughts. However, try as he might to present a picture of a principled thinker, what the viewer understands is that he has constructed reasoning which prevents him from engaging with his emotional self and developing friendship with Maud. He feigns surprise at the lack of alternative bedroom at Maud's, yet the camera shots have already suggested that he knew about this. He barely acknowledges his attempted seduction which is rebuffed the following morning, nor the passion he has for Maud when they meet at the Puy de Pariou in the afternoon. <i>Je ne sais pas ce qui m'arrive...</i>, he admits, his emotion bubbling up, but even with this retrospective he cannot bring himself to admit his attraction to Maud.</p> <p>Even the way in which he considers his own amorous adventures in the past is brushed over: <i>J'ai peut-être couru les filles. Le passé est le passé</i>, suggesting the past is a closed book and not worthy of analysis. A little later, he says <i>je ne me pose pas en exemple. D'abord, c'est le passé...</i>, an attitude which Vidal acknowledges as Jean-Louis not being frank with himself. The past appears a trump card to explain away any questionable actions he might have had. Yet even though both Maud and Vidal can see through him, Jean-Louis is blind to the weakness in his argument.</p> <p>In the discussion at Maud's, he tries to separate religion and his love affairs, throw red herrings to justify his past choices, such as equating love affairs and mathematics. After Vidal's departure, Jean-Louis remembers the discussion with Maud with affection. He does not recognise that he stammers an excuse to justify staying in her room, suggesting that it is at her insistence. The fact that she is alluring and that he finds her attractive is not recognised by him. Maud sees through his bluster: <i>ce qui me chiffonne le plus en vous, c'est que vous vous dérobez. Vous ne prenez pas vos responsabilités</i>. In conversation with Maud, his voice reveals a repressed spontaneity and a desire to act in consort with his emotions. Only a stubborn assertion that he has to marry a blonde Catholic becomes the self-justification to reject Maud, but one which does not convince the viewer.</p>	30

Question	Answer	Marks
4(a)	<p>Jean-Louis's recall of the past, then, allows him to convince himself that he has made the right moral choices and that he has acted in accordance with his principles. The prism of the past offers the viewer an alternative interpretation of the interplay between religious duty and love.</p> <p>Film: <i>Le Passé</i> (Farhadi)</p> <p>The film's title highlights the significance of the past, and it is the weight of the often unspoken past which is an oppressive presence throughout. The plot of the film presents attitudes and relationships which are only explained as the layers of the past are peeled away, onion-like. It is only when the events of the past are fully revealed, mostly through Ahmad's painstaking diplomacy, that the tensions are dissipated and there is some 'dénouement'.</p> <p>The adult characters are all prisoners of the past and have not faced up to events (separation, affair, pregnancy) in a way which brings closure. Ahmad returns to Paris to finalise the divorce, at his wife's request. He is prevented from explaining what happened at the end by Marie's refusal to listen. Marie is about to embark on a third marriage and has not thought about the effects of her relationships on her children's wellbeing. Her constant tetchiness and anger betray her lack of respect for Ahmad and Samir; this trait also points to her refusal to deal with tensions and conflicts of the past. Her daughter Lucie's tantrums and aggression, for example, are revealed to be motivated by her reaction to her mother's frequent changing of partners. Samir feels guilty about his affair with Marie and, as the end of the film reveals, still loves his wife Céline; he cannot escape the past and it determines his mindset in the present, thus he returns to the hospital and his wife's bedside. The question of who is to blame for Céline's attempted suicide remains unresolved, though Samir, Marie, Naima and Lucie each bear a responsibility, and it is this responsibility which weighs upon them. The film's title highlights how the characters are ruled by the past. They may wish to look to the future, but cannot remove the shackles of the unresolved problems, guilt and antagonisms of the past.</p> <p>A Chedid, <i>Le Message</i></p> <p>The situation of war, together with feelings of disappointment and disillusion, are the catalyst for all the characters to consider their past and to consider how the past justifies or compares with their present situation.</p> <p>Steph's training in history permits him a more objective analysis of the reasons for the disintegration of a country into war. The source of violence was, in his view, perhaps ingrained in human nature, but he realises that vanity and overweening pride also contribute to man's drive to dominate and man's thirst for power. Linked with these ideas of the drivers of history are the stories of two combatants. Steph fails to understand the motivation of those who go to war. He is surprised that his colleague Taras should take up arms in the civil war, attributing the decision to Taras falling prey to the nationalist message. His comment to Taras <i>tu me déçois</i> reveals Steph's misjudgement and lack of understanding, both of the circumstances of the civil war and the cultural mindset of his colleague.</p>	

Question	Answer	Marks
4(a)	<p>Another type of motivation is represented by the character of Gorgio, who personifies the embittered loner who exults in war as it gives him a welcome, if temporary, power over others. His gun has given him a psychological boost. The relationship with his father was poor as Gorgio was a constant disappointment. When they meet in the street during the war, Gorgio's sense of self-importance leaves his father unimpressed. Gorgio's values are not his father's and they part, with Gorgio feeling resentful. Gorgio lives alone and is perfectly happy with this isolation. He holds others in contempt, takes aim at passers-by from his deserted apartment block and kills them. His isolation and feeling of self-congratulation are amplified by the derelict buildings around. His misanthropic view of life is only challenged when he comes face to face with an innocent victim, Marie, who is dying in the street.</p> <p>The love stories are also rooted in the past. If there have been tensions in the relationship between Steph and Marie, ego and a lack of appreciation for the other lies at the heart of them. He does not blame himself initially but sees it as a common problem. (<i>Il leur fallait des orages</i>). His lack of understanding is inferred by his assessment of her in retrospect: <i>il la souhaite plus souple, ...plus engagée dans la même voie que la sienne</i>. It is clear that he wants things his own way and the fact that he does not fully grasp Marie's rich vocabulary leads to further friction: he is <i>hégémonique</i>, authoritarian, and does not share her more empathetic way of treating people. There is a grudging moment of admission in the bus that his ego was to blame for his urgent ultimatum to her.</p> <p>If Steph and Marie are the youthful lovers, Anya and Anton serve as a parallel, a mature couple with grandchildren. Marie's situation, chasing after her lover after an argument, reminds Anya of her own experience, and of how she came close to leaving Anton. The past and the present intermingle; but instead of the present being a caesura, Anya sees the present and the past as a continuum: <i>Le passé pénètre le présent, écartant les poussières et l'usure</i>. For them, love is triumphant, effacing the highs and lows of marriage, quarrels, children etc. Anya wonders briefly whether it should be she who is lying wounded, she who has lived her life. But the pathos simply amplifies the absurdity of war.</p>	

Question	Answer	Marks
4(b)	<p>« Ce qui est en question dans ces ouvrages c'est la responsabilité personnelle. » Qu'en pensez-vous ? Répondez en vous référant à deux ouvrages.</p> <p>Film: <i>Ma Nuit chez Maud</i> (Rohmer)</p> <p>The essential feature about the men in Rohmer's <i>Six contes moraux</i> is that they choose not to choose; they prefer the possibility of choice than the activity of choosing. Through the film Rohmer makes the viewer understand the humour of society's rationalisations and excuses.</p> <p>The retrospective view of Jean-Louis's attraction to both Maud and Françoise attempts to portray Jean-Louis as a devout Catholic and a purely rational engineer. The discussion of Pascal's wager sets up a dialectic between Vidal, Maud and Jean-Louis. In his words, the argument of the wager allows him to hide his firm intention to marry Françoise. He says that he allows fate to take its course, yet Jean Louis leaves nothing to chance. He pretends that his bumping into Françoise is entirely fortuitous, yet he has done his utmost to hunt her down and ensure their paths cross.</p> <p>There is much talk of chance or fate, which turns out to be an attempt by Jean-Louis to absolve himself of responsibility. He deliberately finds Françoise, but claims that their meeting is fortuitous, which is disingenuous. He is simply arranging facts to fit in with his statement of intent, to marry a woman he had not yet met. <i>Ce jour-là, 21 décembre, l'idée m'est venue, brusque, précise, définitive, que Françoise serait ma femme.</i> Later, he repeats the role of fate in his life: <i>ma vie n'est faite que de hasards</i>, suggesting that he has no responsibility in decision making.</p> <p>Yet, despite assigning fate a major role, Jean-Louis is beholden to the mathematics of probability, that is reducing the influence of fate, and in particular, has a fascination for Pascal's wager. Pascal advocated the doctrine of predestination and irresistible grace, which precludes free choice. On the other hand, he promotes a wager, which is a voluntarist act involving choice and free will. The question which arises is: can we choose to believe in God? The very precondition of Pascal's wager as a contract stipulates faith. We wager with God on God's existence, while holding God as the underwriter of our transaction, which lacks coherence. Jean-Louis tries to apply Pascal's wager to love, pretending that a rational choice can be made, yet love, or emotional attraction at least, is not in the realm of the intellectual, the façade he tries to hide behind.</p> <p>Despite Jean-Louis's pretensions to be a high-minded practising Catholic who has an idealistic view of love (at least in conversation), Maud can see through his self-delusion. She is the adult in the conversation who is direct and takes responsibility for her actions. She is psychologically adept at finding Jean-Louis's weak point: <i>Vous avez peur ? De vous ? Ou de moi ?</i>. He appears to be a lovestruck adolescent, not an experienced lover. She finds his statements of principle and his inability to talk about his emotions other than in a theoretical way annoying: <i>Vous me paraissez terriblement tortueux</i>. Whilst his idea of love appears theoretically sound, his emotions, barely suppressed, contradict his view that love is a mutual respect between partners and that infidelity would undermine this absolutist view of love.</p>	30

Question	Answer	Marks
4(b)	<p>His reasoning about marriage is definitive – he sees love as mutually binding, that he would not be tempted to be unfaithful.</p> <p>Amour-propre is evident in Maud’s eyes, and she points this out. It is Jean-Louis’s selfishness or stubbornness which is annoying to Maud and the viewer, because this is a subterfuge to avoid taking responsibility. Maud is unimpressed and is psychologically astute: <i>Ce qui m’empêcherait de la prendre au sérieux, ce sont les gens comme vous. Au fond, ce qui vous importe, c’est votre respectabilité.</i> More than that, she accuses him of shirking responsibility, of constructing a façade: <i>Vous ne prenez pas vos responsabilités. Vous êtes un chrétien honteux, ... doublé d’un Don Juan honteux.</i></p> <p>He is keen to adhere to his principles and be fixed on a Catholic woman to marry, yet on the mountain in the snow he admits to Maud: <i>C’est fou ce que je suis bien avec vous.</i> He never shares such emotional intensity with Françoise. He would like to portray himself as a man with a pure heart: <i>Quand on aime une fille, on n’a pas envie de coucher avec une autre.</i> But does he not betray these principles? He betrays his desire for Maud by his ‘infidelity’ with Françoise, or else his desire for Maud betrays his commitment to Françoise. His self-assessment spoken to Françoise, <i>je ne me trompe jamais sur les gens</i>, is heavy with irony. There is, arguably, a good dose of amour-propre about him which prevents the viewer from feeling that the narrator can speak with complete sincerity.</p> <p>Jean-Louis manages to use his relationship with women to justify a sense of spiritual progress: <i>Grâce à vous, j’ai fait un pas vers la sainteté... les femmes ont toujours contribué à mon progrès moral</i>, a phrase which is risible in its lack of seriousness. For the hard-core Catholic he professes to be, he suggests to the divorcee Maud that they could marry in a church, since she has only been married in civil ceremonies. His view on church doctrine and divorce is revealed to be self-serving and inconsistent, and points to his emotional attraction to Maud and his unformulated desire to be in a relationship with her. Yet he does not make this choice, even though they are clearly attracted to each other. He shirks responsibility for acting in accordance with his heart and instead chases after Françoise, who, ironically, has been having an affair with Maud’s husband. His vision of Catholic ‘purity’ is further undermined by this revelation. His final commentary on the meeting on the beach suggests a self-satisfied man who begins to have an inkling of his personal inconsistencies, but is happy, again, to sweep everything into the past, rush forward into the sea and look forward, not back.</p> <p>Film: <i>Le Passé</i> (Farhadi)</p> <p>The film examines the cumulative effect of the decisions made by a close-knit group of people on their communal life. The tensions and tragedy of the plot line derive from selfishness, from misunderstanding, from ignorance, and from a refusal to take responsibility in confronting truth and being open with others.</p>	

Question	Answer	Marks
4(b)	<p>The tensions of the film well up through the relationships between broken families, where sincerity is sacrificed on the altar of expediency, resentment and a lack of mutual understanding. Samir has been having an affair with Marie, yet still loves his wife, who attempted suicide on learning about his infidelity. The relevance of past events is only revealed by degrees; thus actions or intentions are clouded in opacity. The reason why Lucie has been awkward and resentful towards Marie for two months is that Samir and Fouad have been living with them for that time and that Marie is two months pregnant with Samir's child. Lucie is unhappy with yet another change of partner in her mother's life; she feels guilt and anguish about the past in connection with her own malicious act of telling what she believes to be the truth about accessing the revealing email correspondence about the illicit affair. The catalyst for resolution is that the apparent outsider, Ahmad, who returns to France to finalise divorce proceedings, becomes the prism through which the viewer tries to unravel the complexities of past events, and it is he who works (not always intentionally) to resolve tensions and encourage the other characters to take responsibility, rather than stew in resentment, jealousy or guilt.</p> <p>Marie appears aggressive and unconcerned with others' wellbeing. She is pregnant with Samir's child and wishes to regularise her legal situation to her satisfaction. She pays little heed to the consequences of her actions on the feelings of Lucie, who is going through a difficult teenage phase, or Fouad, who is dragged out of his home to sleep at Marie's. She points an accusatory finger at many others but fails to recognise the emotional upheaval caused by her romantic relationship with Samir until the truth about Céline's attempted suicide emerges from Naïma's testimony. After Marie accuses Lucie of lying, Lucie maintains her version of events saying that she spoke to a woman with an accent on the telephone. Samir realizes that she spoke to the assistant Naïma, who then gave Lucie his wife's email address. He confronts Naïma, who reveals what happened. However, Naïma believes that his wife never read the emails, because she came into the shop and chose to drink bleach in front of her, instead of in front of Samir or Marie. Samir only takes responsibility when he realises that he still loves his wife and regrets his affair with Marie; he tries to coax his wife out of the coma with different perfumes. Lucie is urged by Ahmad to reveal her role in sending her mother's email correspondence to Céline in an attempt to sabotage the relationship with Samir. It is only when she has purged the guilt of her silence that she is at ease with herself. When Ahmad prepares to return to Iran, he attempts to discuss what had gone wrong with his marriage with Marie, but Marie refuses to engage, pretending that the past does not matter. She remains the only character who appears not to take responsibility for her actions or justify the choices she makes.</p> <p>Personal decisions and personal responsibilities, then, contribute to the tragic drama of the film. A failure to confront responsibilities was not an option, but an acknowledgement of truth and open discussion helps dissolve the tragic knot of misunderstandings.</p>	

Question	Answer	Marks
4(b)	<p>A Chedid, <i>Le Message</i></p> <p>The situation of a country in civil war and the tragedy of an innocent passer-by being shot brings together a range of characters who reflect on their past decisions and the choices they made. The urgency of the circumstances, delivering the message, waiting for the response, trying to get medical help, is focused around the dying Anya, and success becomes a matter of life and death.</p> <p>Steph's rocky relationship with Marie, as well as his ultimatum to her, are attributable to youth and ego (<i>leur incroyable arrogance juvénile</i>). However, the reason for the split and his inability to see the greater value of being together lies squarely at his feet, and he realises this all too late: <i>Peut-être n'avait-il écouté que son amour-propre, une fois de plus ?</i> Steph's pangs of regret focus on his rush of blood to the head to break off the relationship; the realisation on the bus that he acted too irascibly leads him to jump off and find Marie in the war-torn town. Pride comes before a fall, however, and the circumstances of the civil war deprive the couple of happiness and togetherness. The reason for his killing of Gorgio relates as much to the anger with himself, as much as Gorgio's suspected role in Marie's death.</p> <p>Gorgio's self-perception reflects the immature sense of domination which nihilism and the immorality of war have temporarily lent him: <i>Débraillée mais virile, provocante, imposante, à laquelle l'arme ajoutait prestige et fierté</i>. His discovery of Marie dying is the first time in which he thinks about the consequences of his actions and makes him dimly aware of the selfish point of view which has dominated his life: <i>il n'avait de comptes à rendre personne</i>. Structurally, the character and changing mindset of Gorgio contrast with the humanity and emotion of the other characters serve to emphasise the pointless evil of war. War is waged by Gorgio not in a tactical way, but out of bloodthirstiness: <i>Il tuait, sur ordre ; ou bien, par fascination de la mort</i>. His first view up close of a woman dying senselessly begins to stir some sort of change in him, but the reader sees him essentially as a counterbalance to the sincerity and love of the other couple, who are devoted to each other.</p> <p>Anya and Anton represent the loving couple who do not hesitate to help deliver Marie's message and try to keep up her spirits until Steph appears. Theirs is a responsible existence, finding time to be charitable, even when their own lives may be at risk. Perhaps the moral of the story is that responsibility and wisdom come with age and experience. War is the consequence of irrational, selfish actions which are a zero-sum game.</p>	

Question	Answer	Marks
5(a)	<p>« Liberté, égalité, fraternité » : Dans quelle mesure cette devise reflète-t-elle le message des deux ouvrages que vous avez étudiés ?</p> <p>Film: <i>Le Havre</i> (Kaurismäki)</p> <p>One of the key notions of the film is offering sanctuary to migrants. The <i>Le Havre</i> of the title points to sanctuary, and the old-fashioned streets and traditional social values amongst the working-class community evoke a time when sanctuary was a natural consideration in times of crisis or oppression. The film represents Marcel Marx and the rest of the community thwarting the law to protect the vulnerable Idrissa. Marcel refuses to entrust the state with the task of protection, but instead calls upon the republican values of <i>liberté, égalité, fraternité</i> to justify and execute his determination to enable Idrissa to rejoin family in England.</p> <p>The evocation of the past in the setting and characters exudes a certain nostalgia for a time when doors were not locked, when conversations evidenced respect, when local shopkeepers would spontaneously offer baguettes or groceries. There was a sense of neighbourhood solidarity, and the film emphasises society's core values such as community, trust, freedom and compassion. Even if money is scarce, dignity is the currency of value. For his selfless good deed of enabling Idrissa to evade the authorities and continue his journey to England, the good Samaritan Marcel is rewarded with a miracle, Arlette's recovery from cancer. The film presents an image of our world as we would wish it to be, if fraternity were more in evidence.</p> <p>The townspeople show an approach to migrants which contrasts with that of the state, the actions of which are portrayed as the obverse of the republican values of the title. The general suspicion towards migrants and the confinement of the refugees in detention centres, the destruction of la jungle in Calais are implicitly condemned, as much by Monet's actions in frustrating the arrest of Idrissa, as by the general thrust of Kaurismäki's film. The success of Marcel's plan of action very much confirms that the community upholds the values of <i>liberté, égalité, fraternité</i> and that it is prepared to enact these principles, not just pay lip service to them.</p> <p>Fatou Diome, <i>Le Ventre de l'Atlantique</i></p> <p>The title is a nod to the discussion which Ndétare has with some boys who are harbouring illusions about the imagined ease of emigration and working life in Europe. The French motto is an idealistic notion reinforcing the values of the Revolution, showcasing the Rights of man. As Ndétare points out, the time when migrant workers were welcomed in France is now over; there is not such a labour shortage. More importantly, he suggests that the French only pay lip service to these revolutionary ideals. Racism and snobbery turn migrants into second class citizens: <i>En Europe, mes frères, vous êtes d'abord noirs, accessoirement citoyens, définitivement étrangers, et ça, ce n'est pas écrit dans la Constitution, mais certains le lisent sur votre peau.</i> For those who do manage to earn money, the work tends to be in areas which are badly paid and/or are dangerous, and living conditions are precarious.</p>	30

Question	Answer	Marks
5(a)	<p>In more general terms, the ideals of <i>liberté, égalité, fraternité</i> are of limited validity either in Niodor or in Europe. On the Senegalese island, social and economic factors dictate that men are freer than women, that the patriarchy determines a permanent inequality of opportunity and rights, and money, favours and globalisation have undermined a sense of fraternity. In Europe, these three ideals have little currency. The story of Moussa demonstrates that he is treated as a second-class citizen; his teammates display racist attitudes and he is not paid a salary. Salie, too, discovers the extent of racism when she meets her husband's family in France, and as a student in Strasbourg, is acutely aware of the plight of young Africans who are treated with contempt. L'homme de Barbès, having returned from working in France, presents France as an Eldorado to the villagers in an attempt to augment his personal prestige. The reality of his experience (communal living, difficult working conditions etc), and his treatment of fellow Africans when he is a store detective, confirm that the revolutionary values remain ideals rather than reality.</p> <p>Nathacha Appanah, <i>Tropique de la violence</i></p> <p>There are a number of adults who give a perspective of the island which demonstrates that the republican ideals apply to the few, not the many. The island's population is divided starkly between the French (<i>les Blancs</i>) and those who have migrated to the island in search of a better life. The French, such as Marie, have access to education, food and decent housing, whereas the majority of migrants from neighbouring islands live in squalor. Not only is there little evidence of <i>liberté, égalité, fraternité</i>, but the French authorities have no interest in rectifying the situation. As Stéphane notes: <i>Mayotte, c'est la France et ça n'intéresse personne</i>. Even Bruce, in one of his more lucid moments is astonished by the way in which the children live in a French territory. He also is quite aware of the cynical way in which politicians feign interest in the local population in the run-up to elections, but then pay no further attention to them.</p> <p>All those who live and work there are disabused of any idealism they might once have had. For those French who work on the island and genuinely wish to do a good job, the reality of grinding poverty, violence, drug culture and a hopeless lack of resources translate into the acceptance of doing what one can, realising that one's role there is not appreciated either by the authorities or the locals. <i>Je ne suis qu'un flic qui applique la loi française sur une île oubliée</i>, remarks Olivier.</p> <p>Stéphane, too, is appalled by the conditions of poverty, social deprivation and violence he finds working for an NGO: <i>tu ne sais plus si c'est une image du Rwanda ou du Zimbabwe ou du Congo et tu dis : Ça n'arrivera jamais dans un département français</i>. His real loss of innocence occurs when he is attacked by a gang of youths and his project is destroyed. The social and cultural divisions mean that the youth, having grown up in the law of the jungle does not value anything which the State has to offer.</p>	

Question	Answer	Marks
5(b)	<p>Analysez l'importance de la famille dans les deux ouvrages que vous avez étudiés.</p> <p>Film: <i>Le Havre</i> (Kaurismäki)</p> <p>The film has a fairy-tale quality, a significant part of which is due to the representation of family and family values. The main focus is on Marcel Marx and his wife Arletty, whose names are resonant of historical characters. Their lifestyle is simple and honest; they live within their means. Marcel brings back his earnings from shoe-shining and gives them to his wife who adds the money to the family kitty. She cooks simple food, shines his shoes, gives him money for a drink at the bar; their existence represents the daily routine of the 1950s.</p> <p>Arletty's illness is hidden from Marcel. His wife masks her abdominal pains, and when he notices that she is not eating dinner, she responds with a note of humour: <i>Je suis passée chez Florence à midi, il y avait une marmite de cassoulet</i>. Instead of alluding to her pain, she talks about cassoulet. Similarly, when Arletty is admitted to hospital and the bleak diagnosis is made, her love for him is shown in her refusal for the doctor to tell him the bad news. <i>C'est juste un grand enfant</i>, she explains. Dr Becker agrees to disguise the gravity of the situation: <i>Bien. Je parlerai comme un politicien</i>. the humour defuses any sense of tragedy. She does not want him to see the effects of treatment, so insists that he must stay away for two weeks. At the end of the treatment, even the doctor is mystified by the positive outcome. Arletty is matter of fact and typically selfless in her comment: <i>je suis guéri. La maladie est partie. Rentrons à la maison, Marcel. Regarde, Marcel. Le cerisier fleurit. Je vais faire le dîner tout de suite</i>. There is no sadness or hint of tragedy or melodrama; Arletty devotes herself to Marcel, does not wish to distract him from his daily tasks and thinks only of her duty as a wife.</p> <p>Marcel is always positive, even in the most pressurising circumstances. He remains methodical in going about his life, even with his business failing and his wife convalescing, he finds time to look after Idrissa, visit the Calais migrants' camp to find out the address of Idrissa's relative in London, organise a charity concert. His actions are presented with a dose of humour – the incongruity of bluffing his way in to see Idrissa's grandfather, for example, where he pretends to be the brother of Mahamet, he states that he is the albino of the family and threatens the official with charges of racial discrimination if he does not get his way. Further evidence of his dynamism and can-do attitude is arranging for Little Bob to sing but must first act as a marriage guidance counsellor to bring Mimie back to Bob. Here too, the strength of a couple together is stressed.</p> <p>Family is the lynchpin of society in the film. Not only do Marcel and Arletty function well as a team, Mimie is necessary to Little Bob, and amongst the migrants, the family network assures migration, solidarity and self-help.</p>	30

Question	Answer	Marks
5(b)	<p data-bbox="316 248 826 282">Fatou Diome, <i>Le Ventre de l'Atlantique</i></p> <p data-bbox="316 315 1294 450">The family exerts a determining influence both through its structure and its expectations, as far as the inhabitants of the village on Niodor are concerned. It forms the basis of social and economic solidarity and refracts the influence of migration and globalisation.</p> <p data-bbox="316 483 1305 752">The inhabitants are subject to changes in the mode of production which has overturned the fundamental values of the community. Outside influence has brought a much broader individualism or selfishness, where solidarity is used as a pretext to assuage selfish desires; individuals are forced to share their goods and wealth. Even the football trade is based on families expecting successful footballers to wire money back to them from Europe, as Moussa illustrates. Children are considered an investment for the future and are expected to work for the benefit of the family.</p> <p data-bbox="316 786 1310 1256">Marriage is rarely for love; the tradition for arranged marriages is fed by perceived honour for the family and for expanding influence and wealth. It is a closed community which does not welcome outsiders (a reason why Ndétare is excluded), features much in-breeding and clan development. (<i>on rapproche toujours deux familles : l'individu n'est qu'un maillon de la chaîne tentaculaire du clan</i>). Thus, the social hierarchy is more important than an individual's wishes. Sankèle's story illustrates the tragedy of such situations. It is a patriarchal society, and one in which polygamy and many children are prized. El Hadji Wagane Yaltigué is mocked for only having one wife and only producing daughters, until he marries Gnarelle. His second wife is disconsolate when her husband accepts the offer of a peasant from Fimela to settle his long-standing debt by giving his 16 year old daughter in marriage. Polygamy, then, is part of society's vision of affirmation of male power and virility.</p> <p data-bbox="316 1290 1299 1559">Salie, the narrator, is an illegitimate child, and according to tradition, should be suffocated at birth. Just as Senkèle has infringed society's rules through an amorous adventure, Salie's mother should be obedient to her husband. Rejected by her stepfather, she shows academic promise and is taken under the wing of the <i>instituteur</i>. A subsequent marriage to a white Frenchman turns out to be a disaster because of the husband's family's racism. It is an ironic parallel to the refusal to welcome strangers in Senegalese society.</p> <p data-bbox="316 1592 1302 1827">The family, then is a strictly controlled social network of clans, and which forms one's social standing in the community. The influence of the international world has left the essential features of family life intact, but those who find work outside the village, especially those who work abroad, not only feed the illusion of a European El Dorado, but they are expected to wire back money, thus realising the return on the family's investment in them</p>	

Question	Answer	Marks
5(b)	<p>Nathacha Appanah, <i>Tropique de la violence</i></p> <p>In contrast to the other two works the social fabric of the family appears rather more fragile on Mayotte. Marie’s marriage to Chamsidine fulfils her initial romantic dreams, but her failure to conceive and have children is portrayed as a failure in this patriarchal environment. after four years of marriage, Chamsidine takes up with another woman from the Comores, with whom he has an illegitimate child. This perceived failure to produce a child is compensated by Marie’s adoption of the abandoned Moïse as a substitute, and she does her best to bring him up in a French environment.</p> <p>She sends him to a private school, Pamandji, and tries to integrate him socially amongst the French and long-established migrants on the island. However, his heterochromia sets him apart, as does the discovery that he was abandoned by his real mother. This crisis of self-worth and identity lead him to reject Marie’s love and efforts, his education and lack of hunger, la vie protégée, and he starts to live rough with the other immigrant children. His complete social break with his upbringing and his lack of respect for Marie explain why he abandons her dead body in the house and only has an interest in returning to the house to take her money.</p> <p>Bruce’s childhood offers something of a parallel to Moïse. Ismail Said is born into a comfortable Muslim family who live on the hillside of Mamoudzou. He is well fed, goes to a French school, then a Koranic school, or madrassa. Whilst they observe Islamic teachings, his father and he regularly go into the hills and the ravine to commune with the djinn, which give them a respect for nature and their surroundings. This excellent start in life comes to an abrupt halt when Ismail is told that he is a slow learner and would not cope with <i>collège</i>. This attack on his feeling of self-worth leads to an outburst of anger and he starts stealing money. The punishment for the offence is physical – he is tied to a chair and slapped by the entire family. (This echoes the beatings he receives at the madrassa for making mistakes in his Coranic recitation.) The father’s attempt to imbue Ismail with moral and social values ultimately fails. Ismail steals his father’s watch to finance a transaction with a prostitute, changes his name to Bruce, and eventually leaves home to live rough in Gaza. Bruce wonders at one point how he will be remembered after his death, and he blames his father for any failure of his own.</p> <p>The portrait of family is frequently one of adolescent rejection of kindness and authority. Both Moïse and Bruce are drawn to the apparent freedom and lawlessness of child gangs living in abject poverty, perhaps as a more general symbol of the rejection of integration. The one intact family comprises Chamsidine, his second wife and their four children who have subsequently moved to la Réunion. The picture of family life for those who remain on Mayotte reflects the dysfunctional nature of society on the island.</p>	

Part II: Texts

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

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

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

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

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

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

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

Part II: Texts (30 marks)• **Texts – Content:**

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

• **Texts – Structure:**

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

Question	Answer	Marks
<p>Indicative Content Questions are open to interpretation and, therefore, the following notes are not intended to be prescriptive but to give an indication of some of the points which could be made in response to each question. They are by no means exhaustive.</p>		
6(a)	<p>Write a commentary on the following passage. You should explain the context in which it occurs and comment on its content, particularly the narrative techniques. Comment on any other features you consider important.</p> <p>This extract occurs late in the novel. Jacques and the maître are travelling together. The key narrative thread has been Jacques’s recounting his life story to his maître. However, during their journey they have encountered other characters who have told them stories of various kinds. Much of the novel occurs as these embedded stories.</p> <p>One of the features of the novel, however, is that sometimes the author/narrator speaks directly to the reader as happens in this extract. In these passages, the author often directly challenges the assumptions and expectations of the reader. The author is keen to demonstrate his power over the reader. In L3, the author admits to the inclination to suspend the maître’s narrative. He sets out all the ways in which he could achieve this. For example, there could be a chance meeting with a character who has previously figured in the novel. These possible diversions are presented in a way that would be expected to attract the reader’s attention – <i>un vieux militaire, le dos voûté; une jeune paysanne en petit chapeau de paille, en cotillons rouges</i>. He even suggests that a character who had previously ‘died’ in the novel could reappear. In L15–17 the author examines the reader’s objection to ‘dead’ characters reappearing and asserts that it is purely for the author to determine whether a character is alive or dead.</p> <p>This is, in part, a restatement of the author’s power over the narrative and the reader. It is also partly a parody of fiction, particularly of its time, when characters who had apparently died did sometimes reappear later in novels. (Voltaire also parodies this in <i>Candide</i> with several characters).</p> <p>The author makes clear that he is parodying fiction in L10. The reference to Richardson in L11 is to the English author who Diderot admired.</p> <p>In L22 the purpose of these digressions becomes clearer. The author is claiming that rejecting the usual techniques of novelists is evidence of the ‘truth’ of this story – <i>Demeurons dans le vrai</i>. This is paradoxical because throughout, the author has been keen to emphasise that he has control over the narrative and can take the story anywhere he likes. This technique is partly again a parody of fiction. There was a tendency to establish the veracity of the story by a device such as someone finding a diary or series of letters. Here the device is not writing like a novelist. There is a playful teasing, comedic element to this parody of literary conventions.</p>	30

Question	Answer	Marks
6(b)	<p>‘A dominant feature of the novel is that we are constantly being shuffled between involvement and detachment.’ To what extent do you agree with this view? Support your answer with close reference to the text.</p> <p>One of the aims of <i>Jacques le fataliste et son maître</i> is to explore the uses made by people of fiction and stories in general. Human beings have a strong attraction to stories. Within the novel, this can be seen in the <i>maître</i>'s desire to hear the story of Jacques's love life. Jacques's telling of his story is the key narrative thread that runs through the novel. Even though Jacques has lower social status, the <i>maître</i> is very eager to hear the story. Jacques the narrator exploits this interest by telling the story in his own way, in his own time. The <i>maître</i> and the reader are so keen to hear the story that, whilst the digressions and interruptions to Jacques's story are frustrating, they also increase the desire to know what happened.</p> <p>This technique of involvement and detachment occurs at other levels in the novel. There are embedded stories such as the story of Mme de la Pommeraye which is related by the hostess at an auberge. This is in itself a coherent, engaging story. Mme de la Pommeraye sacrifices her reputation for piety by establishing a relationship with Le Marquis des Arcis. In time he tires of her and in order to get her revenge on him, she establishes an elaborate conspiracy in which she tricks him into marrying a prostitute. The outcome is not quite as she intends because the relationship between the Marquis and Mlle D'Aignon is a genuine one.</p> <p>Whilst the story itself is engaging, its embedding within the novel allows the characters to discuss the moral of the Pommeraye story. So, Jacques and his <i>maître</i> take positions on what moral to draw from the story. Is Pommeraye admirable and so on? These reflections naturally stimulate the reader's own thinking.</p> <p>Another major embedded story is that of Hudson. He is a powerful leader of the monastery with connections in high places. He is admired and respected. However, he is leading a double life and uses his power and reputation to indulge in immorality and to crush those who could expose his wrongdoing.</p> <p>Both the Pommeraye and the Hudson stories involve characters who create elaborate fictions. They present an image to their worlds which is false. The constant creation of illusion by the author (involvement) and the puncturing of this by his detachment, pointing out his power to change the story, serve a purpose. The reader can see how Hudson and Pommeraye use their stories to exert power over others. The narrator explicitly tells the reader that he has the power. The relationship between Jacques and the <i>maître</i> also demonstrates the power of the teller over the listener. The interplay of illusion and detachment is therefore intended to be a warning to the reader of the power that stories have and how story can be used to manipulate and exert control. These are lessons that have many contemporary resonances.</p>	30

Question	Answer	Marks
6(c)	<p>‘Jacques is only one of the many compulsive narrators in the story.’ To what extent do you agree with this statement? Support your answer with close reference to the text.</p> <p><i>Jacques le fataliste</i> is a novel about storytelling. In it Jacques and his master are undertaking a journey. Along the journey Jacques tells the master the story of his love life. In addition, he tells the master of other aspects of his life, such as his joining the army and his leg wound during the battle of Fontenay. Jacques is an adept and skilful storyteller. He is not a ‘compulsive’ narrator in the sense that he talks nonstop. He is adept and teases his listener, the maître, by suspending the story and offering digressions. His capricious storytelling only further stimulates the curiosity of the maître.</p> <p>The novel has many embedded stories and digressions. For example, when they stay at an inn, the ‘hostess’ tells them the story of Mme de Pommeraye. Like Jacques, the hostess is an able and natural storyteller.</p> <p>Another storyteller is the Marquis des Arcis. He is the subject of the hostess’s story about Mme de Pommeraye but he is the narrator of the story about le père Hudson. The Hudson story has been told to des Arcis by Richard – his secretary. Richard features in the story as he is sent under cover into the monastery led by Hudson to expose his wrongdoing. Due to powerful protection, Hudson escapes justice and Richard is unjustly punished to protect Hudson.</p> <p>Another storyteller in the novel is the maître. His story involves how he was duped by the Chevalier St Ouin. Saint Ouin defrauded the maître following an elaborate hoax. Saint Ouin also tricks the maître into a relationship with Agathe. The outcome is that the maître is compromised and is forced to accept parenthood of Agathe’s child which is in fact the child of Saint Ouin. The maître also tells the story of Desglonds who is addicted to gambling.</p> <p>There are many other embedded stories within the novel that could be cited. The key issue of this question is a discussion of precisely what is understood by ‘compulsive’. Many of the characters in the novel have a ‘story to tell’. They relate their experiences, or the experiences they have heard from others, to those around them. In this sense there are many ‘compulsive’ narrators in the novel. It is also worth noting that there are also many ‘compulsive’ listeners. It often appears that the maître is keener to hear Jacques’s story than Jacques is to tell it.</p> <p>The other aspect of ‘compulsive’ narration in the novel is those characters who deceive others with stories that are presented as fact – Saint Ouin, Pommeraye, Hudson. This compulsive narration would be better described as compulsive lying.</p> <p>The novel is an exploration of the power of storytelling within society, both in literature, personal anecdote, and major and minor deceptions. This power lies in the compulsive nature of the human interest in telling and hearing stories.</p>	30

Question	Answer	Marks
7(a)	<p>Write a commentary on the following passage analysing the comedy and how the author achieves it. Comment on any other features you consider important.</p> <p>This scene is the comic climax of the play. It takes place inside Bartholo's house. Bartholo is the unpleasant character who has been seeking to marry Rosine against her will. She has been attracted to the Count Almaviva who has taken the identity of Alonzo to mask his true identity because he wishes to attract Rosine for his personal charms, rather than his rank. Almaviva has been supported by the inventive Figaro. Bartholo for his part has been supported by Don Bazile.</p> <p>Prior to this scene, Bartholo has tricked Rosine into agreeing to marry him by misrepresenting the character of Alonzo. Rosine informed him that Figaro and Alonzo were going to enter his house. Bartholo has no servants to help him, because Figaro has drugged them all, so he needs to leave to get 'police' (the Alcade) assistance. Once he has left, Almaviva arrives and he manages to change Rosine's mind and they are able to marry in Bartholo's house, using the arrangements made by don Bazile with a view to Bartholo marrying Rosine. Don Bazile is bribed by the Count into acting as a witness at the wedding.</p> <p>The initial comedy here is one of situation – Bartholo is unaware of the change in circumstance. Figaro's slapstick kissing of Don Bazile, his foe, is a comic echo of the romantic kiss of the Count and Rosine.</p> <p>Bartholo's ignorance causes further comedy as he grabs his own lawyer by the throat L3. He is then even more puzzled to find that Don Bazile is also there. The Alcade is also confused and challenges Figaro to justify his presence in L9. Figaro's response is glibly mocking but then he plays the trump card that changes the dynamic of the scene as he reveals the true rank of Almaviva. This leads to a comic deflation of both Bartholo and the Alcade in L11 and L12.</p> <p>Bartholo now changes tone (L15–17), it is now with false respect that he requests the Count to leave as he still does not know that Rosine has changed her mind, or that they are already married. In L20 Bartholo asks Rosine why the Count thinks she has changed her mind. She comically refers back to what she had said to Bartholo previously. She had agreed to marry Bartholo in revenge at the Count who Bartholo had led her to believe had tricked her. Now she knows the truth, that it is Bartholo who is the <i>tricheur</i> on whom she is taking revenge.</p>	30

Question	Answer	Marks
7(a)	<p>Bartholo's ignorance has moved into frustration, which is also comic, particularly because his frustrated plans were an improper abuse of power. He tries to recover the situation by challenging the legality of the wedding. The notaire points out that Figaro and Don Bazile are the witnesses. This is further comic humiliation for Bartholo, as Don Bazile is supposed to be on his side. Don Bazile's explanation in L28/29 is also comic. <i>Ce diable d'homme</i> is an ironic description of the Count. The <i>arguments irrésistibles</i> mean money. The count has bribed Don Bazile to act as witness. The scene opens with Bartholo thinking himself in control, with might on his side. In the scene he loses face completely and is humiliated. Given he is the key character opposing the happiness of Rosine, this is a satisfying and comic reversal.</p>	

Question	Answer	Marks
7(b)	<p>To what extent is the happy ending of the play a result of Figaro’s clever planning, and to what extent is it due to chance? Support your answer with close reference to the text.</p> <p>The key issue at stake in <i>Le Barbier de Séville</i> is whether Rosine will be able to marry the man of her choice, the Count, or be forced/tricked into marrying her abusive guardian, Bartholo. Figaro is assisting the Count in his efforts to make contact with Rosine and, later, to marry her. Figaro is an enterprising character who is very adept at ‘intrigue’. He is able to make a number of key interventions to progress the relationship of Rosine and the Count. In Act 2, because he has access to Bartholo’s house as a consequence of his role as Bartholo’s barber/apothecary, he is able to meet Rosine and inform her about Lindor (the Count has taken this identity to avoid revealing his rank). Figaro takes a letter to the Count. He is also able to disable all the staff serving Bartholo using drugs. This makes Bartholo’s situation much more difficult throughout the remainder of the play. He is on his own, with the dubious support, occasionally, of Don Bazile. Having to do everything for himself, means others are able to plot behind his back. Figaro is also able to feign an accident by dropping Bartholo’s shaving equipment and use the ensuing disruption to take a key to the <i>jalousie</i> – the upper window giving access to the house.</p> <p>Whilst Figaro is adept at intrigue, a number of his other ideas do not work. At Figaro’s prompting, the Count pretends to be a drunken soldier requiring accommodation. The Count makes another attempt in pretending to be Rosine’s music teacher.</p> <p>Figaro’s ultimate plan is to enter the house late at night via the ‘jalousie’ with the Count and rescue Rosine. Things do not go to plan.</p> <p>Bartholo has learnt from Don Bazile that the Count is seeking to meet Rosine. He manages to persuade Rosine that Lindor is just the servant of the Count and that she is going to be abducted. In anger at this she agrees to marry Bartholo who arranges for the relevant officials to attend his house. However, given his lack of servants, he needs to leave the house to get police help in anticipation of the arrival of the Count via the <i>jalousie</i>. When the Count does arrive, he is able to sweep aside the confusion created by Bartholo by revealing his true identity and Rosine agrees to marry him.</p> <p>It is clear from this that the denouement of the play is the consequence of a combination of Figaro’s planning and other factors, including Rosine’s initiatives and chance. It is Rosine’s initial dropping of the <i>précaution inutile</i> that sets the intrigue in motion. It is Bartholo’s tricking of Rosine that puts the marriage plan in place. As a consequence, there is a balance between the efforts made by Figaro and the unforeseen actions of other characters that lead to the conclusion.</p>	30

Question	Answer	Marks
7(c)	<p>‘Rosine is anything but a passive victim’. Discuss this evaluation of her contribution to the outcome of the play. Support your answer with close reference to the text.</p> <p>At the start of the play, Rosine’s situation is that she is under the guardianship of Bartholo. He has effectively imprisoned her in his house. He is jealously keeping her separate from all society and seeking to abuse his power by marrying her. Rosine is certainly not a passive victim. She offers both emotional resistance to Bartholo’s abuse of power, and she takes practical steps to change her situation.</p> <p>The play opens with the Count powerlessly waiting outside Bartholo’s house in the hope of getting a glimpse of Rosine. Two things launch the dynamic of the play. The Count meets his resourceful former servant, Figaro, and Rosine, having noticed the Count’s presence, invents a ruse to be able to communicate with him. She drops a message from her balcony and whilst Bartholo is absent, asks the Count to take it. In the message she asks him to let her know, via a song, who he is.</p> <p>Later Figaro, who has access to Bartholo’s house as his barber and apothecary, asks Rosine for a letter for the Count. She takes the risk of providing this letter. Subsequently, when the Count, disguised as a drunken soldier tries to get lodged with Bartholo, he manages to pass a letter to Rosine. Bartholo challenges Rosine about this and she says her letter is from her cousin. Bartholo is not fooled and challenges Rosine directly. She is able to deceive Bartholo into thinking she has fainted and in the ensuing confusion she swaps the letters. She very skilfully manages the situation to put Bartholo at a disadvantage. Even though she has replaced the incriminating letter with one from her cousin, she continues to resist Bartholo’s insistence on seeing the letter. When he secretly reads the letter, she then insists on him reading the letter and uses the whole episode as an example of Bartholo’s unreasonable and controlling behaviour. So even though Bartholo’s suspicions were correct she manages the situation to humiliate him.</p> <p>Rosine’s spirited, resourceful nature is also apparent during the music lesson in which the Count disguised himself as her music teacher Alonzo. She is able to communicate with the Count to some extent, even though Bartholo is present, by choosing her words very carefully.</p>	30

Question	Answer	Marks
7(c)	<p>Rosine's spirited nature is also a factor in the denouement of the play, although in this case it is not calculated. The Count (disguised as Alonzo) had revealed to Bartholo that Rosine had written to the Count. He does this so as to gain his trust so that he can give his music lesson to Rosine. This works to an extent but because of Bartholo's constant supervision, he is not able to tell Rosine what he has done. Bartholo uses the information to tell Rosine that Lindor (the Count's alias) is not who he claims to be but is merely the servant of the Count who is planning to abduct Rosine. Her reaction is one of outrage. Bartholo goes to get armed assistance, knowing that the Count and Figaro are planning to enter the house via the <i>jalousie</i>. Crucially, he tells Rosine to wait in a safe place. However, she is so outraged at what she thinks is Lindor's deception that she waits to confront him. Her bravery in seeking this confrontation allows Bartholo's lies to unravel, for the Count's true identity to be revealed and for Rosine to marry him on the spot.</p> <p>In conclusion, throughout the play, Rosine is presented as a spirited, brave and resourceful character and anything but a passive victim.</p>	

Question	Answer	Marks
8(a)	<p>Write a commentary on the passage analysing what it reveals about Lorenzo’s character and situation. Comment on any other features you consider important.</p> <p>This extract is taken from Act 1 Scene 4. It forms part of the exposition of the play in which the key issues and characters are set out.</p> <p>The Duc is a powerful autocrat who is the effective dictator of Florence. Whilst he is all powerful in Florence, he is dependent on external support, including that of the Pope. The Cardinal is the Pope’s representative in Florence. His interest is to guide the Duc to ensure stability to preserve the Pope’s interests.</p> <p>Just prior to this scene, the cardinal has voiced his support for the suspicions others have voiced about Lorenzo – that his immorality undermines respect for the Duc’s government.</p> <p>The Duc reacts angrily to the attack on Lorenzo – finding the idea that he is a threat ridiculous. He sees him as an out and out coward (<i>fiéffé poltron</i>), like a girl (<i>femmelette</i>). His negative descriptions of Lorenzo then become more ambiguous. To a brutal thug like the Duc qualities such as <i>rêveur</i> and <i>philosophe</i> are clear insults but to the more thoughtful reader they create a more mitigated view of Lorenzo. We learn that he is non-violent/too fearful to carry a sword. He is also a writer of poetry. The Duc thinks Lorenzo’s poetry is bad but even this early in the play, many readers may be reluctant to take the Duc’s literary views at face value. L7 is striking, following this negative tirade about Lorenzo, the Duc says <i>j’aime Lorenzo</i>. This points to some of the complexity of their relationship.</p> <p>The Cardinal’s reply in L9–10 is cool and direct. He is not concerned about Lorenzo’s effect on the government but that he is a direct threat to the Duc. This stimulates the Duc to reveal to the Cardinal that Lorenzo has infiltrated the republican opposition and is in effect acting as a spy/informer. Lorenzo is described by the Duc ‘slippery as an eel’ in L15. This is ironic in that later we find that Lorenzo has been infiltrating the republicans in order to fool the Duc.</p> <p>When Lorenzo appears, the Duc makes a further physical description which is far from flattering – skinny, tiny hands too weak to hold a fan, leaden eyes. Too weak to even laugh. This is an interesting description because like the one earlier, it is somewhat ambiguous. Some of these traits are akin to those of the Romantic hero – particularly in conjunction with the more positive aspects mentioned before – the weak, melancholy poet/philosopher.</p> <p>This passage serves two functions. It presents Lorenzo as an interesting character. Certainly, initially negative but complex and intriguing. Furthermore, we have an intimation of his odd relationship with the Duc that the Duc himself is strongly attached to this relationship. Both these aspects will be developed as the play progresses.</p>	30

Question	Answer	Marks
8(b)	<p>‘The play presents a negative view of the possibility of political change as a result of Musset’s disappointment with the revolution of 1830.’ To what extent do you agree with this remark? Support your answer with close reference to the text.</p> <p>Answers to this question should explore both aspects: the view that the play represents pessimistically the possibility of political change and the relationship this bears to Musset’s view of the revolution of 1830 in France.</p> <p>The play dramatizes the situation in Florence in the 16th century. The city is ruled by a despot, Alexandre de Medici. He rules by fear and with the support of an external army. His regime is one of depravation and indulgence. There is little popular support. Opposition takes the form of republican agitation. There are three forms of republican action in <i>Lorenzaccio</i>.</p> <p>The first is Lorenzo’s ultimately successful plot to kill the Duc. Lorenzo is opposed to the Duc’s immorality (even though he is compromised by it). He plots and kills the Duc partly in order to affirm his own character, but part of that affirmation is his republicanism. He feels that by killing the Duc, he opens the way for the other republicans to change the regime in Florence.</p> <p>Lorenzo’s principal contact with the republicans is via Philippe Strozzi. Philippe is a respected figure by the republicans. He has the status and power to make a difference, but his experience has made him cautious. In contrast to Philippe, his son, Pierre, is hot headed and keen to stir the republicans to take advantage of the death of the Duc. Unfortunately, he does not have the status of his father and cannot on his own convince the republicans to act. Pierre’s hot-headedness leads to Philippe’s daughter Louise being poisoned as an act of personal revenge at a key moment. This leads to a moral collapse of Philippe and his withdrawal from political action.</p> <p>The play closes with Lorenzo accepting death at the hands of the mob and the total failure of the republican cause. The Cardinal Cibo is able to replace the Duc with another puppet ruler of Florence. Lorenzo’s sacrifice proves to be worthless.</p> <p>The other attempt at political change in the play is that of the Marquise de Cibo. She is in some ways a parallel figure to Lorenzo. She becomes the Duc’s lover in order to get close enough to him to persuade him to adopt political change and declare a republic. Like Lorenzo, her action is ultimately a failure.</p> <p>The play does then, present a number of attempts to provoke political change, all of which fail. To what extent can this be linked to the events in France in 1830?</p>	30

Question	Answer	Marks
8(b)	<p>Musset wrote the play in 1834. There are a number of anachronisms in the play that would point the audience to contemporary France rather than 15th century Florence. In Act 1 Scene 3, the cardinal criticises the Marquise's opposition to the Duc and mentions <i>le bonnet de la Liberté</i>. This is a clear reference to French revolutionary symbolism. In Act 3 Scene 3, when Lorenzo is discussing his republican sympathies with Philippe Strozzi, he mentions <i>banquets patriotiques</i>. This again did not happen in 15th century Florence but was a key aspect in the run up to the revolution of 1830 – demonstrations being banned, the opposition organised large scale public banquets as a form of demonstration.</p> <p>In addition to the anachronisms, the situation in Florence of the 15th century was sufficiently like that in France of 1830 that a contemporary audience would be bound to make the connection. There are two examples in act 1 of student protests which are analogous to protests that happened in France. Also, the Marquise the Cibo tells the Duc that if he does not change his ways, <i>les pavés sortiront de terre</i>. This would remind the contemporary audiences of the Parisian revolutionary practice of digging up cobble stones to create barricades and projectiles.</p> <p>In conclusion, the play does present a negative view of revolutionary political change and it has deliberate anachronisms and analogies that make the parallels with 1830s France explicit.</p>	

Question	Answer	Marks
8(c)	<p>Analyse the character of Le Duc. Support your answer with close reference to the text.</p> <p>The Duc Alexandre is a tyrant who rules Florence by force rather than by consent. He is a symbol of absolutism and as such has few redeeming features.</p> <p>The Duc is not only an autocrat who uses his power to protect himself, he uses it to abuse others. His depravity influences the society around him and creates an unhealthy atmosphere in Florence.</p> <p>The Marquise de Cibo attempts to change Alexandre by demonstrating to him the satisfaction that he could have by being liked by the people he rules. His reply is that as long as people pay their taxes he does not care what they think – <i>je me soucie de l'impôt; pourvu qu'on le paie, que m'importe ?</i> This contempt for public opinion is also apparent in Act 1 Scene 4 in which the Cardinal Cibo is attempting to warn the Duc that Lorenzo is a risk. One of the arguments is that Lorenzo is unpopular, and this will reflect on the Duc. He replies in crude terms that he does not care about public opinion saying <i>que me font les discours latins et les quolibets de ma canaille.</i></p> <p>Alexandre's self-indulgent, bullying nature is present in his relationship with the Marquise. He does not think a woman should have political opinions – <i>pourquoi diable aussi te mêles-tu de politique ?</i> In an attempt to silence her, he replies coldly and cynically to her eloquent evocation of the benefits of establishing a good reputation that will last into posterity (<i>tu as une jolie jambe</i>), intending to reduce her to a sexual object rather than a person with legitimate political opinions.</p> <p>There is very little in the characterisation of Alexandre which presents a more complex picture than the brute thuggery suggested above. His death at Lorenzo's hand is understated. It occurs at the moment Alexandre is waiting to seduce Lorenzo's aunt. A liaison that Lorenzo has procured. His final words are <i>c'est toi Renzo ?</i> He is given no words to express his shock or anger at Lorenzo's betrayal, or to regret his sins. This is an interesting omission in that it denies him any tragic status. He is not the subject of the play and an exploration of his depraved nature is not the focus of the play.</p> <p>The one striking exception is his affection for Lorenzo. He not only feels that Lorenzo is useful to him but he likes him – a mere hint at a complexity that does not form part of the play but is sufficient to explain how Lorenzo is able to succeed in killing Alexandre. The closeness between them is Alexandre's weakness that leads to his death.</p>	30

Question	Answer	Marks
9(a)	<p>Write a commentary on the following passage. Explain the context and what Alceste’s literary taste reveals about his character. Comment on any other features you consider important.</p> <p>This extract comes from Act 1 Scene 2 and forms part of the exposition of the play. In Scene 1, Alceste had been speaking with Philinte, his confidant, about their differing attitudes to social niceties. Alceste’s obsession is with sincerity and not saying something just because it is what someone else wants to hear. In Scene 2, his principles are put to the test. Oronte is a fellow nobleman to Alceste and Philinte. He has shown to them both his poetry and asked them for their comments. Philinte in his usual pragmatic way says what Oronte wants to hear – <i>je n’ai jamais ouï de vers si bien tournés</i>. Alceste had been somewhat more diplomatic than usual and tried to avoid directly answering Oronte by citing someone else who asked a similar question and Alceste’s advice had been to avoid being a <i>ridicule et misérable auteur</i>.</p> <p>At the opening of this extract, Oronte says he has got the message but wants to know what Alceste thinks about his verse in particular. This leads to the amusing L3 from Alceste. Literally it means it would be best left in a drawer but can also be taken figuratively to mean that its best use would be as toilet paper. Having passed his limit of reticence, he moves on to a full demolition of the quality of the poetry as he sees it.</p> <p>L4 suggests it is not original. Worse than that, it is following poor examples. L5 is a key one for Alceste. Given his obsession with plain speaking, ‘natural expression’ is important. In L7–12 he quotes examples from Oronte’s poetry of the figurative style he deplors. In L13–14 he explains this – clever wordplay for its own sake is pure affectation. L16 suggests Alceste’s ideal; poetry true to nature. L16 moves the focus of criticism away from Oronte onto contemporary tastes but it includes the slightly strange conclusion <i>me fait peur</i> which is presumably included to rhyme with <i>meilleur</i>, but it seems a little at odds with Alceste’s principles as it is to be taken figuratively rather than literally.</p> <p>In L18 he introduces his literary preference. It is poetry from a previous era (from <i>nos pères</i>). These are described as <i>tous grossiers</i>. This is not Alceste’s view but how they were seen by his contemporaries who had developed the artificial literary style Alceste is complaining about. The simplicity of the love song in L21–28 is interesting in that the lover is given the choice of Paris or his love and romantically he chooses his love. This is the same choice that Alceste will later give to Célimène, but she makes a somewhat less romantic choice.</p> <p>In L29–32 he sums up his reasons for liking this song – it is not an exercise in style, it is a statement of passion. To drive the point home, he repeats the song in L33–40. In L41 he sums up his attraction to the song – it rings true as a statement of love.</p> <p>In conclusion we can see that Alceste’s literary taste reflects his obsession with honesty in social affairs. Good poetry is simple and true to nature. Sophisticated verse is merely an exercise in cleverness that does not have an honest message at heart.</p>	30

Question	Answer	Marks
9(a)	Oronte's statement in L46 is a comic and pathetic response to Alceste's outburst but it does indicate that social status and pride mean that he cannot back down or walk away as criticism becomes a point of honour in aristocratic society. As a result, this dispute will run through the play and contribute to the eventual denouement.	
9(b)	<p>To what extent is Éliante correct when she sees in Alceste's sincerity 'quelque chose de noble et d'héroïque'? Support your answer with close reference to the text.</p> <p>To address this question, it is first necessary to explore the nature of Alceste's sincerity. It would then be appropriate to discuss how noble or heroic this could be considered to be.</p> <p>Alceste is a character frustrated by the customs of the society around him. He states his credo in the first scene of the play to Philinte – <i>je veux qu'on soit sincère, et qu'en homme d'honneur / On ne lâche aucun mot qui ne parte du cœur</i>. This laudable desire for honesty is substantially at odds with his society. Alceste and most of the other characters of the play belong to the court aristocracy. Their social interactions are governed by elaborate rules and customs. One of these is the priority of courtesy over honesty. The play opens with Alceste criticising Philinte for his excessive expressions of interest in a man he hardly knows. Alceste is further challenged by Orante who asks him for an honest view of his poetry but expecting nothing but formulaic praise.</p> <p>Alceste's honesty is not without consequences. This is an honour-based society that sees criticism as an insult; and an insult is a violation of honour that must be challenged either in court or in a duel.</p> <p>There are significant consequences for Alceste. It has already resulted in him being in a legal case being brought against him. The customary practice is for the litigants to make private representations to the judge. Alceste sees this as a false process as the facts of his case should stand on their own. As a consequence, he refuses to sweet talk the judge and he loses his trial. His dispute with Orante over the trivial matter of an opinion about poetry also results in him being entangled with the authorities. These entanglements lead him to conclude that he cannot live in society as he will continually fall victim to his own honesty. He therefore decides that he needs to exile himself in the country.</p> <p>The consequences for Alceste extend beyond that. He is in love with and seeking to marry Célimène: a woman he is seeking to marry despite her having starkly contrasting views to his on how to behave in society. She is a keen socialite who brilliantly mocks people when they are not present but is conventionally courteous to them in person. This difference between them leads to conflict, and to his public humiliation, as she mocks him before his rivals, suggesting his honesty is merely a device he uses to feel superior to others. Despite this, Alceste continues to seek marriage with her but she turns down his offer to join him in exile. By the end of the play, Alceste has lost the woman he loves and his place in society.</p>	30

Question	Answer	Marks
9(b)	<p>To what extent do we perceive these behaviours as noble and heroic? Alceste's suffering is a consequence of his pursuing an ideal, and one that few people could dispute as being a virtue – honesty. Furthermore, Alceste pursues this ideal knowing he will suffer the consequences – for example, the outcome of his legal case. In these terms, Éliante's judgement is reasonable. This is not to ignore that whilst there may be a noble element to Alceste's behaviour, there are other factors too, such as his anger and intemperate nature that lead him into conflicts. These aspects are less likely to justify the 'noble' description.</p>	
9(c)	<p>Compare and contrast the characters of Éliante and Célimène. Support your answer with close reference to the text.</p> <p>Éliante and Célimène are cousins. They are both in the same social circle. Nevertheless, they are radically different characters. Célimène is a young widow who has a number of admirers, one of whom is Alceste. She is a brilliant socialite. One of her talents is to be able to entertain those around her with mocking descriptions of other people in their social circle. She is a representative of the social vices that Alceste despises. She would be excessively polite to someone in their presence and mock them behind their backs.</p> <p>In addition to this, in her face-to-face contacts she follows the codes of polite society and is yet bitterly, cruelly mocking. Her encounter with Arsinoé is an example. Arsinoé is an older character and a rival for Alceste. She seeks under cover of a polite 'I think you ought to know...' framework to tell Célimène that people around her are talking about her scandalous behaviour. Célimène cleverly and cruelly counter attacks suggesting that Arsinoé is only taking the moral high ground because she is aging and losing her youthful attraction: <i>il est une saison pour la galanterie/ il en est une aussi pour la pruderie.</i></p> <p>Célimène's social duplicity is clear in that she has several suitors, including Alceste, who all feel they have been given some encouragement by her. Célimène proves to be particularly cruel towards Alceste. In the <i>scène des portraits</i> she mocked people who were not present. When Alceste points out her hypocrisy, she ridicules him in front of his peers and his rivals for her affections: <i>ne faut-il pas que monsieur contredise ? À la commune voix veut-on qu'il se réduise ?</i> In other words, Alceste's criticisms of others are not honest as he says but just a pose in order to appear cleverer than others.</p> <p>Despite these faults, Célimène has a verve, wit, intelligence and vivacity that are undoubtedly attractive.</p> <p>Éliante along with Philinte are reasonable, thoughtful and considerate characters who present a sharp contrast to the excesses of Alceste and Célimène. Éliante is also attracted to Alceste but is nevertheless prepared to argue against him in a reasonable, intelligent way. When Alceste criticises Célimène's duplicity, Éliante makes an eloquent statement about how lovers usually do not see faults in those they love: <i>Et l'on voit les amants vanter toujours leur choix; Jamais leur passion n'y voit rien de blâmable.</i></p>	30

Question	Answer	Marks
9(c)	<p>In Act 4 Scene 1 Philinte and Éliante have a discussion about Alceste in which they both display their affection and concern for him. Philinte, despite his affection for Éliante says Alceste would be better seeking a relationship with Éliante rather than the unsuitable Célimène. She replies saying that she is attracted to him but if he chose to marry Célimène she would wish him well and would not be jealous – <i>Le refus souffert, en pareille occurrence, ne m’y ferait trouver aucune répugnance</i>. This is a somewhat detached, almost cold response. When Alceste finally breaks with Célimène, he also says he does not wish to marry Éliante. She immediately accepts to marry Philinte, and they together agree to try to make Alceste happier.</p> <p>Célimène and Éliante are therefore sharply contrasted characters. Éliante is calm and reasonable whereas Célimène is brilliant but deceitful.</p>	

Question	Answer	Marks
10(a)	<p>Write a commentary on the following passage. Explain the context and analyse Haroun's state of mind. Comment on any other features you consider important.</p> <p>This extract is located later in the novel. It describes Haroun's state of mind following his murder of a Frenchman. Haroun's life had been dominated by the murder of his elder brother Moussa and his mother's obsession with her loss and her desire for revenge. Moussa had been murdered by Meursault in the novel <i>L'Étranger</i> by Camus. That murder took place during the 1940s at a time when Algeria was a French colony, and its Arab population were very much second-class citizens.</p> <p>Haroun's life is dominated by his mother's desire for revenge and the chance comes at the moment Algeria achieves independence from France. The collapse of the colonial regime leads to some chaos and many revenge killings take place. A French man, Joseph, seeks shelter in Haroun's courtyard and his mother pushes Haroun to the murder.</p> <p>Haroun's experiences through <i>Meursault contre-enquête</i> echo those of Meursault in <i>L'Étranger</i>. This works as both critique and homage to the Camus novel. In Camus's novel Meursault kills Moussa but during his trial the focus is on Meursault's apparent lack of emotion at his mother's death. It is this that makes him seem a culpable outsider to the society around him rather than the murder itself.</p> <p>In L1 Haroun refers to <i>les nouveaux chefs de la terre</i>. These are the revolutionary authorities who now control the country. The colonial regime has been overthrown by an armed insurgency. The new authorities want to question Haroun about the murder but, like Meursault, what really is in question is his <i>étrangeté</i> rather than the crime itself. This will be clearer later when the key issue is not the killing of Joseph but the timing of it – after independence. The other issue against Haroun is why he did not take part in the liberation struggle. In both cases, the murders are secondary to an examination of the character of the murderer.</p> <p>In L 4–11 Haroun describes his feelings. He is in a sort of torpor. The weight of Moussa's death has been lifted. In L12 he says his mother knows why he killed Joseph. The actual actors in the events – himself Joseph and Moussa do not have her certainties. This explains Haroun's lightness – the weight of her expectation has been lifted. In L14/15 he observes his mother, lost in her internal discussions with her forebears. In this way she becomes a representative of her community, and her certainty comes from the historic wrongs done to the Arab community in Algeria. In L19/20 Haroun's torpor results in 3 days of sleep after which on waking he barely remembers his name. This is a slightly laboured parallel with Moussa's fate. One of the key criticisms by Haroun of Camus's book is that Meursault's victim is not named. The significance of this moment for Haroun is that he has carried out a murder, incited by the historic grievance of his mother but that grievance has been his identity, and ending it leaves him without a strong sense of who he is as he cannot even recall his own name.</p>	30

Question	Answer	Marks
10(b)	<p><i>‘Meursault contre-enquête</i> is critical of <i>L’Étranger</i>, but it is also sympathetic to Camus’s portrayal of the alienation of the individual in society’. To what extent do you agree with this statement. Support your answer with close reference to the text.</p> <p><i>Meursault contre-enquête</i> is one of a number of novels that echo a classic of western literature and re-examine it from a non-western point of view. This literary technique is part of postcolonialism in literature. It allows the point of view to shift from the coloniser to the colonised and thereby provide a critique of the colonial activities of western countries.</p> <p>In this case the original novel is <i>L’Étranger</i> by Camus. That novel is set in colonial Algeria in the mid-20th century. The central character is Meursault, an outsider to his French colonial society. In the novel he kills a man for no apparent motive. Notably, the victim is not named but is simply called <i>l’Arabe</i>. At his trial, Meursault’s character is under closer scrutiny than his actions. The colonial authorities seem prepared to accept the murder as long as Meursault describes it as through fear or self-defence. He fails to do this so other aspects of his character are examined, such as the fact that he did not cry at his mother’s funeral. These character traits allow him to be depicted as an outsider and therefore condemned for the murder.</p> <p>In <i>Meursault contre-enquête</i>, Daoud takes issue with Camus for his focus on Meursault and his total lack of focus on the victim, who is named Moussa and given a back story. The murder of Moussa becomes an emblematic colonial crime, and his brother is raised by a mother overwhelmed by the grief and humiliation of the loss of Moussa. In this way he becomes a second victim of the colonial crime, through the traumatic effect it had on his mother. She is both neglectful and overprotective. He fails to develop normal social ties and becomes an outsider in his society.</p> <p>The parallels with Meursault are strikingly present when Haroun commits a murder, at the moment of Algeria’s independence. Like Meursault, he does not really have a motive to kill. Whereas Meursault’s murder is presented as a sort of cosmic accident, linked to the heat and the sun (in other words, linked to the Algerian environment), Haroun’s is driven by his mother, her personal grievance and desire for revenge. In this she represents the historic grievance of the Algerian people against the coloniser. There is no personal motive against the victim, he is merely French.</p> <p>Haroun’s life after the murder is one of an outsider in the newly independent country. Like Meursault, his crime is examined by the authorities, but it is not the crime itself that is under scrutiny but Haroun. He should have killed the Frenchman as part of the independence struggle, not afterwards. In fact, he should have been part of the armed insurrection. Like Meursault, Haroun is at odds with the religion of his country. Algeria becomes increasingly dominated by Islam that does not accept nonconformists like Haroun who drink alcohol and do not attend prayers for example.</p> <p><i>Meursault contre-enquête</i> does therefore both criticise <i>L’Étranger</i> and echo its critique of the society around the main character. In that sense it is both critique and homage.</p>	30

Question	Answer	Marks
10(c)	<p>'Meursault contre-enquête explores the power of language and the importance of names.' Discuss this aspect of the novel. Support your answer with close reference to the text.</p> <p><i>Meursault contre-enquête</i> is a post-colonial novel which critiques, but also pays homage to, the classic novel <i>L'Étranger</i> by Camus. As such it provides a perspective on the colonial experience from the viewpoint of the colonised. In Camus's novel, the central character, Meursault kills a man on a beach. The victim is not named, and is only known by his ethnicity. In Camus's novel this has the effect of concentrating on the psychology of Meursault but it is nevertheless an omission that is indicative of the power relations within the French Algerian colony.</p> <p>Daoud in his novel takes issue with this omission and not only gives the victim a name, but also gives him a back story and imagines the consequences of Moussa's death for his surviving brother, Haroun and the mother.</p> <p>The narrator sees the success of <i>L'Étranger</i> as an example of the power of western literary canon – <i>Le meurtrier est devenu célèbre et son histoire est trop bien écrite pour que j'aie dans l'idée de l'imiter. C'était sa langue à lui.</i> In addition, the act of writing <i>Meursault contre-enquête</i> is an act of reappropriation. After independence, the Algerian population had rebuilt the country using the masonry from the abandoned houses of the colonists. This novel does the same for language and literature. – <i>Je vais faire ce qu'on a fait dans ce pays après son indépendance : prendre une à une les pierres des anciennes maisons des colons et en faire une maison à moi, une langue à moi.</i></p> <p>The power of language and that of being able to give names to things is a power that served the colonial purpose: <i>Depuis des siècles, le colon étend sa fortune en donnant des noms à ce qu'il s'approprie et en les ôtant de ce qui le gêne.</i></p> <p>The key criticism is that Meursault's victim is not named. <i>Mon frère s'appelait Moussa. Il avait un nom. Mais il restera l'Arabe, et pour toujours.</i> The position of <i>L'Étranger</i> in the canon of French literature means it will be read and admired <i>toujours</i>. Daoud's book is drawing attention to some of the colonial subtext whilst not denying its overall quality.</p> <p>The post-colonial critique of <i>L'Étranger</i> is made explicit by the comparison of Meursault (Camus) with Robinson Crusoe. This classic of English literature ostensibly describes the life of a man marooned on a desert island. In reality, it describes the colonial experience. Robinson rebuilds the life of an English landowner on his island. When another non-western man arrives on the island, Robinson gives him a name – Friday (the day of his arrival) and makes him his servant. A dual act of naming and control. This is referenced a number of times in <i>Meursault contre-enquête</i>. The narrator says Camus could have named Moussa after the time of his death in the same manner as Robinson's naming of Friday: <i>il aurait pu l'appeler 'Quatorze heures' comme l'autre a appelé son nègre 'Vendredi'.</i></p> <p>One of the key themes of <i>Meursault contre-enquête</i> is postcolonialism. One of the principal aspects of that is the power of language to literally control the narrative and deny the experience of the colonised.</p>	30

Question	Answer	Marks
11(a)	<p>Write a commentary on the following passage. Explain the context and analyse how the character’s state of mind is described. Comment on any other features you consider important.</p> <p>This extract is taken from close to the end of <i>Pierre et Jean</i>. It describes Pierre’s feelings on taking up his new life as a doctor on a transatlantic liner. The novel is set in Le Havre with the sea and the major port as backdrop. Early in the novel, Pierre, recently qualified, dreamed of the adventure of overseas travel. His world is shaken however by a large legacy made to his brother Jean and his subsequent discovery that Jean was only his half-brother, on account of a long-term relationship between his mother and a friend of his father, Léon Maréchal.</p> <p>Pierre has a conventional bourgeois morality concerning the role of women and he is unable to accept what she has done. His problem accepting his mother complicates his relationship with Jean. The father, Roland, is a boor. Pierre’s outrage means he becomes at odds with the rest of his family. As a result of all this, Pierre effectively has lost his family ties and feels alone in the world, and he takes up his new life on the ship.</p> <p>The finality of his position is clear in L2, <i>la dernière déchirure était faite; il ne tenait plus à rien</i>. His isolation is captured by the metaphor of <i>chien perdu</i>. L6 shows how he has moved on from the pain of moral outrage at his first discovery of his mother’s infidelity to an <i>affolement</i> – with the image of the <i>bête sans abri</i> reinforcing the one of the stray dog.</p> <p>The remainder of the passage focuses on how the environment of the liner on the ocean reinforces his sense of insecurity. The social isolation of having lost his family is made worse by the physical insecurity of a life at sea. The security of a family home is replaced by a <i>chambrette balancée par des vagues</i> in which he is constantly exposed to the forces of nature and an uncertain future.</p> <p>L14–22 contrast the pleasures of life on land with the insecurity of life at sea, an insecurity reinforced by <i>engloutit</i> in L16. In L19 the lack of space on the boat is likened to a prison. In L21–24 life at sea is presented as either one of storms that force one to cling to doors to avoid falling or one of calm in which the movement of the boat is a <i>fuite constante</i> and <i>exaspérante</i>.</p> <p>Elsewhere in <i>Pierre et Jean</i>, the beauty of the sea is emphasised along with the romance of intercontinental travel. The descriptions here are an evocation of Pierre’s mood – he is heading to sea as a refugee from his former life.</p>	30

Question	Answer	Marks
11(b)	<p>Analyse the depiction of Mme Roland in the novel. Support your answer with close reference to the text.</p> <p>Mme Roland is a 48-year-old woman who has two adult sons. During the novel we discover that she is an adulteress who has conducted a long-term relationship with a family friend who has fathered one of her sons. The description made of her by Maupassant is careful and sympathetic.</p> <p>The first aspect of this sympathetic description is the sincerity of her relationship with Léon Maréchal who is described as the love of her life: <i>je m'étais donnée à lui tout entière, corps et âme, pour toujours, avec bonheur.</i> This devotion is also illustrated by her carefully hiding the photograph of Léon. We can imagine her distress at leaving the company of Léon when her husband decides to retire to Le Havre from Paris.</p> <p>Her relationship with Léon contrasts with that she has with her boorish husband, Gérôme Roland. Her marriage was one recommended by her parents – <i>elle avait épousée comme les fillettes épousent le garçon doté que présentent les parents.</i> It was not a success in emotional terms for her – <i>c'est si affreux pour une jeune fille d'épouser un mari comme le mien.</i></p> <p>She is a woman in mid-life who feels a disillusion with life – <i>comme c'est misérable et trompeur la vie.</i> She is a woman with a certain sensitivity to nature – during the boat trip she is moved by the sight of the sea and the cliffs. This is also reflected in her taste for literature, she is a <i>femme jeune, jolie ... lisant des livres, applaudissant des actrices mourant de passion sur la scène.</i> This portrayal is sympathetic but close enough to the conventional to be caricatured as clichéd which is what Pierre does in his exasperation with her.</p> <p>The physical description of her is sympathetic but nevertheless strongly linked to her lower middle-class status, <i>une femme de quarante-huit ans et qui ne les porte pas.</i> She has <i>une âme tendre de caissière</i> and is <i>bien tenue comme un livre de comptes.</i></p> <p>The novel ends with Louise Roland looking out to sea wistfully watching the ship that is taking her son Pierre away disappear over the horizon. She presents again a positive contrast with her husband who is merely impressed by the ship.</p> <p>In some ways, Mme Roland is a representative of a certain type of lower middle-class woman who suffers the breakup of her family following the revelation of her affair. She is also however a representative of the position of women in this society which demands codes of behaviour from them that men are not subject to. They are also financially dependent on men. These and the sincerity of her relationship with Léon and her affection for her two children make her a positive character.</p>	30

Question	Answer	Marks
11(c)	<p>'Maupassant satirises the stupidity and the conformity of the petite bourgeoisie in <i>Pierre et Jean</i>.' To what extent do you agree with this remark? Support your answer with close reference to the text.</p> <p>The main characters in <i>Pierre et Jean</i> all belong to the petite bourgeoisie. They comprise M Roland, a retired shopkeeper, Louise Roland, his wife, their two sons, both recently qualified young adults. There is also Mme Rosémilly, the young widow of a sea captain.</p> <p>The central comic figure is M Roland. The description of him links his comic appearance to his class: <i>un gros ventre de bijoutier où semblait réfugié le reste de son corps</i>. Another comic aspect to M Roland is his crudity of speech. The novel opens with him shouting <i>Zut!</i> whilst boating. There are numerous other examples of this including <i>nom de chien</i> and <i>nom de dieu</i>. His other habits are equally crude: <i>le père se tenait toujours à cheval sur une chaise et crachait de loin dans le cheminée</i>. These habits are not reflected in the behaviour of the two central characters, Pierre and Jean. Both are recently qualified professionals (law and medicine respectively) and can be seen to be moving up in class from the shopkeeping background of their father.</p> <p>Some of the comedy associated with M Roland is more based on character than satire of class. He is a man who has raised another man's child – which is a common comic character in French literature. In addition, like many of Moliere's comic characters, he is a man with an obsession. He is obsessed by his enthusiasm for the sea and sailing. This leads him to be blind to what is going on around him. There is an element therefore of satire in the depiction of M Roland. It does focus on his stupidity.</p> <p>There is less satire of conformity. There is some degree of bourgeois conformity in the novel, for example, Louise Roland's decision to marry him in the first place, based on her parents' recommendation due to his financial position rather than his personal qualities. There is also some slight mocking of her taste as she decorates Jean's apartment once he has received his inheritance. However, whilst present, this is not a major feature of the novel. It is also important to note that the book as a whole is not at heart a satire. It is a psychological drama of family life, focusing on the effect of Jean's inheritance on Pierre.</p>	30

Question	Answer	Marks
12(a)	<p>Write a commentary on the following poem. You should comment on its content, use of language and the techniques employed. Comment on any other features you consider important.</p> <p>Apollinaire spent some time in the Rhineland area of Germany working as a tutor. During that time of his life, he became strongly attracted to fellow tutor, Annie Playdon. The failure of his attempts to establish a relationship with Annie, along with the Rhineland setting form part of the inspiration for this poem.</p> <p>Apollinaire used a variety of verse forms from the classical 12-syllable alexandrine to free verse. This poem is in alexandrine form. Whilst this is the fundamental metre of classical French poetry, the tradition is undermined here by being used in a 17 line poem. Stanzas one, two and four being four lines each, with the third stanza oddly having five. The traditional patten (a quatrain) is a 16 line poem made up of stanzas of four lines each. Another modern feature of Apollinaire’s technique – the omission of all punctuation, is also present in this poem. This technique leads to a fluidity of rhythm but also of meaning which can lead to a certain ambiguity.</p> <p>The poem opens in an uplifting way – the joy of springtime, emphasised by the repetition of <i>mai</i> to which is added the interest of the river scene. The mood changes in L2. The boat, and presumably the poet, were being observed from a distance. The use of <i>montagne</i> emphasises the distance. Also note the imperfect tense. This contrasts with the present tense of L3, as though the boat had already carried the poet away from the woman. L4 is a pun on weeping willow but the trees are clearly a metaphor for the poet’s feelings. The poet’s question <i>qui</i> transfers his particular suffering into a general one – where does suffering and loss in the world come from he seems to be saying.</p> <p>The suffering becomes specific in the second stanza. In L5 springtime, the season of love etc, has been frozen into stillness as the boat moves on. In L6/7 there is a fairly conventional comparison of the loved one with nature, but this moves in L8 as the withered cherry blossom reflects the distress in the poet’s eyes, suggesting tears.</p> <p>The first two stanzas establish an idyllic spring scene that becomes something the poet has lost as he is borne along thereby missing out on life. Lines 9–13 present a sharply contrasted image of a group of circus animals being led by travellers and a fife tune floating over the vines. This mysterious image suggests that the poet, isolated from life on the boat sees the passing world as a curious collection of creatures travelling without apparent purpose. It is appropriate that this stanza is the one with the unusual 5 verses, emphasising the mystery and the lack of balance.</p> <p>The opening hemistich is repeated at the start of the fourth, but the mood has changed – the glory of springtime is merely decorating the ruins, which is a metaphor for the poet’s failed amorous ambitions. This is emphasised by the <i>lierre</i> which symbolises permanent attachment, and the <i>vignes vierges</i>.</p> <p>The negative drift of the poem is confirmed in the last two lines with the wind disturbing the peaceful scene. The poem closes with the image of the <i>fleurs nues</i> which along with the <i>vigne vierge</i> represents the poet’s lack of love.</p>	30

Question	Answer	Marks
12(b)	<p>Discuss the theme of modernity in <i>Alcools</i>. Support your answer with close reference to the text.</p> <p>Modernity is one of the main themes of the <i>Alcools</i> collection. It often occurs as a contrast to more traditional imagery. For example, in the poem <i>Zone</i>, the Eiffel tower is compared to a shepherd, and Christ is compared to an <i>aviateur</i>. In this way, Apollinaire poeticises the developments of his time. Also in <i>Zone</i> there is the bucolic image of, <i>des troupeaux d'autobus mugissants...</i> Cities become the poetic backdrop for the poet's struggle for fulfilment. For example, in <i>La chanson du mal-aimé: Soirs de Paris ivres du gin/ flambant de l'électricité/ les tramways feux verts sur l'échine...</i> In some poems, the paradox of the loneliness of city life is stressed. One of the aspects of modernity that is featured is that of travel and the interconnected nature of the modern world, an example from <i>Zone: Te voici à Rome sous un néflier du Japon</i>. Travel becomes meaningless. He also describes the plight of poor migrants, <i>ils espèrent gagner de l'argent dans l'Argentine/ et revenir dans leur pays après avoir fait fortune...</i> This is not a hopeful image but one of loss, <i>tu regardes les yeux pleins de larmes ces pauvres émigrants</i>.</p> <p>The modernity of urban life sees human beings defined by their social function, – <i>Les directeurs les ouvrières et les belles sténodactylographes</i>. He sees beauty in unexpected aspects of urban life, <i>J'aime la grâce de cette rue industrielle</i>.</p> <p>In <i>Vendémiaire</i>, the poem which justifies the title of the collection, the poet describes a night of drunken excess with alcoholic drinks drawn from around the world to satiate the city. The city is seen as a consumer of men, <i>Paris le vin de ton pays est meilleur Mes grappes d'hommes forts saignent dans le pressoir... tu boiras à long traits tout le sang de l'Europe</i>.</p> <p>The poem <i>Zone</i> is a pessimistic manifesto of modernism. It evokes the beauty of the industrial age, modern sensibility and style. It is dominated by a wandering mood and chance encounters. The idea of walking in a city gives the poem its structure. <i>Zone</i> refers to a military zone cleared around Paris. He returns home at dawn. There is a correlation between the circularity of the walk and the fatigue of the walker and his progressive despondency. He tries to reconcile present and past.</p>	30

Question	Answer	Marks
12(c)	<p>Analyse the musicality of Apollinaire’s verse. Support your answer with close reference to the text.</p> <p>Apollinaire’s poetry is both conservative and inventive. At times it follows traditional patterns and at other is very modern. This is also reflected in the verse form. He makes use of the traditional metre of French poetry – the 12-syllable alexandrine and he also uses free verse and less common metres. Of the poems in the <i>Alcools</i> collection, about half are in regular metres. He also mixes lines in alexandrines with verses in other metres. For example, in <i>La Loreley</i> there are 12-syllable lines whereas others have 13 and 14 syllables.</p> <p>Apollinaire uses octosyllabic verse in a number of his poems. This verse serves his musical temperament particularly well. It is a sprightly verse and is the longest line that can be said without a break (cesura). Examples of octosyllabic poems are <i>Chanson du mal aimé</i>, <i>Marie</i>, <i>Schinderhannes</i> and <i>Cor de chasse</i>.</p> <p>Apollinaire claimed that the rhythm was not a product of the verse form but of the rhythm of his mood. He decided to suppress all punctuation because he thought syntax had its own obvious rhythm. He thought rhythm was its own punctuation.</p> <p>The following example is taken from <i>Cor de chasse</i> in which Apollinaire is lamenting the loss of his love with Marie Laurencin:</p> <p><i>Passons passons puisque tout passe Je me retournerai souvent</i></p> <p><i>Les souvenirs sont cors de chasse Dont meurt le bruit parmi le vent</i></p> <p>In this extract we see the musicality of the verse reinforcing the musical imagery. The first line has the repetition of <i>passons</i> and the alliteration of ‘p’ and ‘s’ sounds. This reflects him repeating his memories in his mind as suggested by L 2; memories which are compared to the romantic and musical image of the hunting horn in L3. In L4 the romantic hunting horn is a noise that is drowned out by the sound of the wind. This is a very musical passage. There are strong rhymes (<i>passé/chasse</i>), the alliterations just mentioned and repeated nasal sounds (<i>sont/dont/souvent</i>).</p> <p>In <i>Le Pont Mirabeau</i>, another poem inspired by the sadness at his split with Marie Laurencin, Apollinaire again makes musical use of repetition. The poem has decasyllabic verses. It has a two-line refrain that repeats after each four line stanza:</p> <p><i>Vienne la nuit sonne l’heure Les jours s’en vont je demeure.</i></p> <p>There is alliteration and strong rhyme as in the <i>cor de chasse</i> example, but there is also the internal rhyme of <i>sonne</i> and <i>s’en</i>.</p>	30

Question	Answer	Marks
13(a)	<p>Write a commentary on the following extract. You should explain what it reveals about the relationship between the two characters and their situation. Comment on any other features you consider important.</p> <p>The action of the whole play <i>Fin de partie</i> takes place within a single room. The outer world is a wasteland but the reason for this is unexplained. The relationship between Hamm and Clov is abusive but mutually dependent. Hamm is in a wheelchair and unable to move on his own. He is also blind. He does however control the resources/access to food that Clov relies upon so is in some ways the master. Clov meets Hamm's needs. Although he is younger than Hamm, he is himself infirm. The relationship between them is one of argument and insult. Clov dreams of leaving, but because of their mutual dependence, to do so would be to condemn them both to death.</p> <p>This situation of tension between an intolerable present and a potentially suicidal change is a metaphor for Beckett's bleak view of the absurdity of life. The interactions between Hamm and Clov range from the mundane to the angst ridden as they struggle with their situation.</p> <p>The play does not involve a plot or a logical series of events so there is little direct preceding context. Hamm has just asked the question <i>tu ne penses pas que ça a assez duré ?</i> This is typical of Beckett in that it is a normal everyday statement but out of context can be seen as a bleak comment on life itself. The exchange in L1 and 2 summarises the situation of imbalance between them – Hamm cannot leave or follow Clov.</p> <p>Hamm's question in L4 again looks banal but presents a fundamental human problem – what constitutes knowledge. This is particularly the case for Hamm who does not have the sense of sight. Clov reacts with frustration as the answer to Hamm's question is obvious to him. L8 indicates some anxiety/emotion on Hamm's part at the prospect of Clov's departure. This human weakness draws only the cold response from Clov that he does not expect to say goodbye.</p> <p>Hamm's anxiety pushes him to explore the epistemology of how he would know if Clov had really left. Clov's response in L12 is that in practice him being dead in the kitchen would be a similar outcome. This is not the case for Hamm who is clearly anxious at the prospect of being abandoned. The exchange in L15–17 moves from Clov suggesting a possible way Hamm could know if Clov was dead in the kitchen (the smell) to Clov's observation that the whole universe stinks. This again is a comment on the pointless unpleasantness of life.</p> <p>Hamm angrily insists Clov provide an answer to the problem. Clov dutifully tries to solve the problem. In L23/24 there is a moment of dark humour as Clov thinks the pain in his legs will prevent him thinking. By L29 Clov feels he has found the solution – he will use the alarm clock. His explanation in L32 is absurd and suggests the human capacity for seeking signs and meanings in unconnected things (i.e. superstition).</p> <p>This extract shows the mutual dependence and antipathy in the relationship between Hamm and Clov. Their interactions suggest the fundamental existential angst that is at the heart of the mood of the play.</p>	30

Question	Answer	Marks
13(b)	<p>'Fin de Partie can be interpreted as representing the inner monologue of an individual at the hour of death.' To what extent is this a valid interpretation of the play? Support your answer with close reference to the text.</p> <p><i>Fin de Partie</i> is a play with limited temporal or physical context. There are no real events. The play is situated in a single space that has two windows on the outside world. Within that space there are four characters. The central character is Hamm. He is master/adoptive father of Clov who acts as his servant. Hamm is blind and immobile and relies totally on Clov. Clov is mobile but infirm. He dreams of leaving Hamm but to do so would condemn them both to death as Hamm controls the remaining resources. The other two characters are Nagg and Nell, Hamm's parents who are legless and each housed in a dustbin within the room.</p> <p>The outside world is occasionally observed by Clov through the windows (this is a difficult exercise for him) but it is barren. The world of the play seems to be in the late stages of some decline. There is a claustrophobic aspect to the setting. The outside world has gone, and resources are running out; for example – Nagg asks for <i>bouillie</i>, but Clov says it has all gone.</p> <p>One of Hamm's occupations is to tell a story – which sounds like it may be the story of his life and his guilt at what he has done.</p> <p>There are elements within this that are consistent with the 'monodrama' interpretation in which the scene of the play is the inner thoughts of an individual. The four characters then become elements of one personality. Hamm would then be interpreted as the emotional consciousness, Clov would be the intellect required to operate to fulfil the wishes of Hamm. Nagg and Nell would therefore represent the subconscious – repressed within their dustbins but bursting out occasionally to recite the same memories. In this interpretation, the two windows to the room would suggest the eyes, but consciousness is failing as Clov can only see out with difficulty.</p> <p>Under this interpretation, the dialogue between Hamm and Clov becomes an internal monologue of a character, constantly criticising itself and examining its past. At the end of the play, Clov appears to be on the point of leaving, condemning them all to death but this does not actually happen.</p> <p>One of the characteristics of <i>Fin de Partie</i> (and <i>En attendant Godot</i>) is that the lack of real-world context or clear narrative progression gives it a generality that allows different interpretations to be made. There is certainly sufficient evidence to support the monodrama interpretation. It would be misleading to regard this idea as the key to the interpretation of the play. The plays are suggestive and can be viewed in different ways rather than being puzzles leading to a single valid interpretation.</p>	30

Question	Answer	Marks
13(c)	<p>Discuss the relevance of the titles <i>Fin de partie</i> and <i>En attendant Godot</i> to understanding the plays. Support your answer with close reference to the texts.</p> <p>These two plays dramatise a world view that sees life as devoid of any meaning. The pains, frustrations and injustices of life are not justified by any higher purpose. The only real decision for humans is whether to carry on with a meaningless life or seek death. While both plays dramatise this bleak vision, there are major differences between them. <i>En attendant Godot</i> takes place in an open devoid space. The two central characters Estragon and Vladimir form a sort of couple, a partnership characterised by bickering. They provide each other with a form of company and allow them each to complain about what makes their lives difficult, including each other. There is one apparent purpose in their lives which is their expectation of a meeting with a mysterious character – Godot. Little is known about Godot, but they do find out from the boy that he is arbitrary in his treatment of others – kindly to some, harsh to others. When they think Godot is arriving in Act 2 of the play, Vladimir reacts with enthusiasm – <i>C'est Godot ! Enfin !</i> Estragon on the other hand is terrified and runs away, <i>Je suis damné</i>. This is clearly open to a Christian interpretation where Godot becomes a godly figure who provides redemption/punishment at the end of life. Vladimir and Estragon make reference to the two thieves who were crucified with Jesus, one of whom was saved, and one was not. It would not be accurate to see the play as a Christian parable. The Godot they are waiting for is not a just figure but one who acts randomly. The meaning of the play is less in Godot than the waiting. The Godot story gives an apparent purpose to the lives they are leading. The title is one that focuses on the waiting for some change (Godot) in life that will give it meaning or some finality.</p> <p><i>Fin de partie</i> shares many similarities with <i>En attendant Godot</i> but there are also striking differences. The action takes place within one room. The outside world is apparently a wasteland and through some unspecified disaster, everyone outside is dead. Like Godot, the play centres on the relationship between two characters, Hamm and Clov. It is a master/servant, parent/child relationship. Hamm is blind and infirm but controls the food supply. Clov is the servant and looks after Hamm. Clov is keen to leave but to do so would be to condemn them both to death. Like Vladimir and Estragon, Hamm and Clov suffer from physical infirmities. Their lives are meaningless.</p> <p>Unlike in <i>En attendant Godot</i>, their world is clearly declining. The outside world has gone, they are running out of supplies, Hamm requires medication. Even Clov is infirm. Hamm has lost the ability to make choices. Their fate depends on Clov. There is no external hope figure such as Godot. Given the choice between an unsatisfactory life and death, Clov seems to choose death, but at the end of the play he has still not left.</p> <p>The title <i>Fin de partie</i> is entirely fitting for this play. Whereas <i>En attendant Godot</i> presents the absurdity of life in general, <i>Fin de partie</i> presents an end-of-life situation where the absurdity is linked to decline and suffering.</p>	30