

**MARK SCHEME for the May/June 2012 question paper
for the guidance of teachers**

9779 PRINCIPAL COURSE FRENCH

9779/04

Paper 4 (Topics and Texts), maximum raw mark 60

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 must be read in conjunction with the question papers and the report on the examination.

- Cambridge will not enter into discussions or correspondence in connection with these mark schemes.

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Part I: Cultural 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 [AO2]

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 firsthand 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 all these up 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.

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Part I: 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.

Part I: 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.

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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.

1 L'enfance et l'adolescence

A « Dans ces ouvrages, ce sont les garçons qui ont du mal à s'adapter à la vie. » Qu'en pensez-vous?

Toto le héros: The film centres on the thoughts, frustrations and character of Thomas who reflects on his life. The structure of the film makes it clear that there are painful episodes in his childhood, notably the death of his father and his sister, which mark his development and haunt him in adulthood. As a child, Thomas feels disadvantaged and cheated in life: there is his belief that he was swapped at birth; he envies the well-heeled neighbour Alfred Kant; he has to protect his handicapped brother Célestin. The other children, even his sister, seem to him to be more at ease with themselves. Even as an adult, Thomas does not appear fulfilled or successful: his career is chosen on a whim and affords him little satisfaction; his affair with Evelyne plays on his memory of his sister and is ultimately mishandled; ironically it is Célestin who enjoys complete happiness. Even as an old man Thomas is cantankerous and dismissive of those around him. He only achieves satisfaction in impersonating Kant and being assassinated in his place, thereby achieving the 'heroic' stature he had fantasised about. Alfred Kant could be mentioned in counterpoint to Thomas as a successful entrepreneur who has few problems in enjoying life's potential. Evelyne (as a female figure) seems well-adapted to life.

The structure of the film intersperses his views of life from the point of view of a child, as a young adult and as an old man. The interleaving of the three strands is an effective way of contrasting these viewpoints and in building up a complex picture of Thomas's memory and life. Through the film's narratology we learn not to take at face value necessarily his reading of childhood which is full of disappointments, fears and misapprehension (his dislike and envy of the Kant's lifestyle, for example). Rather, as indicated by the title of the film, his childhood experiences offer a deeper understanding of his mind-set as an adult. The candidate will draw conclusions from these points.

Le Blé en herbe: The book charts the development of two childhood friends, but the main narrative point of reference is Phil, and it is his behaviour and thoughts the reader follows; information about other characters is restricted by contact with him. The framework of the story is the long summer holiday in Brittany where the two families have long relaxed; it is something of a childhood idyll until Phil's meeting with Mme Dalleray; that together with the onset of departure back to Paris reinforces the psychological changes heralding the start of adult life.

The parents expect the children to conform to childhood rules (eg going to bed at a certain time). Adult preoccupations begin to mark the change from childhood; in discussion of career opportunities Phil seems less sure and less thrilled of the choices before him than Vinca who is happy to stay at home and help with Lisette.

The seduction by Mme Dalleray has a profound psychological impact on Phil; he divides his life into two irreconcilable parts, the past and the future, *avant* delimiting his childhood. He is also obsessed with his physical development (*il se savait beau à cette minute*). Phil refuses to acknowledge Vinca as a sensual being (seeing her more as androgenous in the early part of the book), partly through fear of spoiling his image of childhood. Only towards the end does he recognise Vinca's sexuality. The physical consummation is orchestrated by Vinca

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rather than Phil who still has difficulty in adapting to his new found knowledge. Phil has created a simplistic opposition in his mind between Mme Dalleray and Vinca, but this collapses; it is the loss of Phil's illusions which are an important psychological event. The work ends with Phil not fully accepting the end of the childhood idyll; *Il ne s'est rien passé. Tu es ma Vinca de toujours.*) He has not yet developed into an adult emotionally (*trop novice pour l'analyse*), and the reader is struck by the difficulty of him coming to terms with recent events (*il... contempla sa propre petitesse, sa chute*). He remains an unfinished product, in turn surprised and displeased with himself. The female characters, in contrast, come across as more mature, self-aware and confident.

La Vie devant soi: The novel seemingly traces the childhood development of Momo in Paris. Momo is a likeable character, sometimes funny when words are (deliberately) confused, sometimes tragic, although he is unaware of the pathos. He is not as young as he seems (five years old at the beginning), and indeed appears rather older in his ability to assimilate lessons from others. It is through the character that substantial subjects are touched on: Momo thinks a lot and in his conversations with other characters shows an impressive learning curve in his discoveries about the adult world: local life, money drugs, religion, racism, love, friendship and death. Candidates may choose to write about the inverted childhood experience of Momo who looks after and supports Rosa in her declining health with the help of friends from the neighbourhood. Mention might also be made of the narrative techniques, especially the use of phrases and language, which purport to render a childlike effect in their usage or misuse, but spear and disarm points of potential misery or tragedy. Despite the difficulties of his childhood and upbringing, he takes challenging developments on the chin, and, like the society around him, lives off his wits and good fortune. It is also important to acknowledge the drawing of Momo as a child: Gary succeeds in convincing the reader of Momo's child-like nature through the inclusion of such episodes as the dog, the umbrella, *les lionnes*, his life with Banania, the perception of the dubbing studio etc. which bolster in the reader's imagination his youth, naiveté and sense of wonder at the world.

Contrast may be drawn with other characters, and comparisons drawn appropriately. Rosa has increasing problems with coming to terms with her life as her health and mental stability deteriorate. All the female figures (except Nadine) are connected with prostitution; these women are forced into earning their living from immoral earnings, and juggle the demands of their job and confront the problems of raising their children difficulty and stoicism. M Hamil, the Algerian, offers Momo wisdom, but yearns for love in his confused old age. Dr Katz, the local GP is a father figure for Momo, is sensible, anti-racist and principled (eg his stance on euthanasia). He is seen as a source of comfort and relief, and seems to be above the superstitions, fears and concerns of other characters. Momo's views, developed through contact with these characters, sets him in relief.

B « Dans ces ouvrages, on présente le bonheur de l'enfance avec une naïveté charmante. » Commentez cette affirmation.

Toto le héros: The evocation of childhood in the film is refracted through the lens of a camera which tries to emulate the innocent uncomprehending viewpoint of a child. Thus there are a series of incidents which build up the sense of the naive observer in the audience: the belief that father going to work meant him hiding behind the door; the assertion that Célestin was born in a washing machine; the leitmotif of Toto the secret agent. These all preclude the distance and objectivity of adult understanding. Similarly childhood events with his sister are narrated with a sense of marvel: the refusal to go to the *colonie de vacances*, the sharing of a bath, the music playing with his father. The cinematic technique of interspersing Thomas's adult life with these childhood memories is key to creating the illusion of naiveté.

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Candidates may take issue with the suggestion that his childhood was themed happiness. As befits memories of childhood, there are elements of frustration, jealousy, disappointment, sadness etc which paint a fuller psychological portrait of Thomas.

Le Blé en herbe: The novel sets out to explore how childhood simplicity and happiness develop with the onset of adolescent and adult concerns. Phil is relatively happy at the beginning of the book, spending his leisurely holidays with Vinca, mostly swimming, fishing, playing innocently on the beach. Their childhood is bound up with the natural environment. As the novel progresses, Phil becomes less in tune with the natural surroundings than Vinca as his senses have been dulled by his preoccupation with Mme Dalleray.

The guest in Chapter two underlines how behaviour does not yet meet the expectations of the adult world: *quand tu auras l'âge de raison, je ferai une croix à la cheminée*. Phil and Vinca are pretty remote from the concerns of adults; theirs is a carefree existence. The parents are viewed as not impinging on their lives; they are described tellingly as *les Ombres*. The early steps in getting to know this mysterious woman reveal that Phil has not understood the rules of (adult) behaviour and that he is prone to faux pas in his dealings with Mme Dalleray, and these emphasise his unease and naiveté. The present of flowers, for example, manages to offend rather than please.

Candidates may well wish to point out that the period of childhood bliss is coloured by Phil's psychological development and that emotional turmoil and disappointment are as much features of the novel as the evocation of happiness. Some candidates may refine their reaction to the title and discuss the degree to which the *naïveté* of childhood is portrayed with *charme*.

La Vie devant soi: There should be some discussion of how events and characters are presented in the novel and the use of language. The tone set by the narrator's language in the opening pages should alert the reader that not only is there a false naïveté, but that the language of adults is being reproduced by the boy to considerable humorous effect. The opening description of Rosa, for example; or the disarming reference to racism: *Pendant longtemps, je n'ai pas su que j'étais arabe parce que personne ne m'insultait. On me l'a seulement appris à l'école*. Seriousness is diluted, as is so often the case, by humour and absurdity in the following sentence: *Mais je ne me battais jamais, ça fait toujours mal quand on frappe quelqu'un*.

There are some moments in the book which really do crystallise a child's experience and point of view, and serve to extend the disbelief that the story simply concerns a young boy: Momo's repeated deliberate defecation in the flat out of anger; the flagrant theft of an egg at the grocer's in order to gain attention, for example, is not rewarded by punishment but by kindness, and this leaves Momo perplexed, just as a child might be. In the same paragraph we are introduced to Mme Lola, who is a transvestite Senegalese ex-boxing champion. *C'était vraiment une personne qui n'était pas comme tout le monde*. This ambiguous comment conveys the interweaving of two worlds: the child's own experience, followed by the adult world which is being passed off almost outrageously with/as childlike innocence. The twin strands of the child's world and that of the adult are intertwined in this way throughout. The misuse of words and the repetition of phrases overheard from adults and reused out of context contribute to the idea of naïveté and not a little to the humour of the novel.

Despite much of the subject matter being serious, disturbing and even tragic, the sense of friendship and love contributes significantly to the reader's impression of Momo's childhood happiness.

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2 La France pendant la guerre (1939–45)

A Quels aspects du régime nazi sont évoqués dans ces ouvrages? Commentez la réaction des Français pendant cette période de leur histoire.

Le Silence de la mer: In the first part of the book, the most tangible result of the occupation is the forced acceptance of a German officer living in the house. Both French characters decide to live their lives as normally as possible; *D'un accord tacite nous avons décidé de ne rien changer à notre vie, fût-ce le moindre détail*. Silence is their response to their lodger; dialogue would be seen as submission, or at least engagement (*une demoiselle silencieuse. Il faudra vaincre ce silence. Il faudra vaincre le silence de la France*). Some answers may develop the line that the niece is a metaphor for the whole of France. Silence is a form of resistance, an intransigent posture, and as such was more useful as a symbol or a psychological stance than a path of active disruption. After all, the uncle and the niece wanted to survive the war.

Candidates may go on to analyse the mistaken idealism of some officers : *je ne regrette pas cette guerre ; Non. Je crois que de ceci il sortira de grandes choses. Je le pense par l'amour de la France*. Others may develop von Ebrennac's musings reveal that culture and civilised values would be downtrodden by ideology and soldiering. Through his monologues is revealed the Nazi desire for total domination of France and complete obedience by the country by whatever means necessary : *nous avons l'occasion de détruire la France, elle le sera. Pas seulement sa puissance : son âme aussi.....Nous en ferons une chienne rampante*. The fact that civilisation plays no role in the Nazi war machine is brought home by von Ebrennac's decision to choose death on the front. This choice of the officer's suicide, together with the circumstances of the book's publication during the war, make for a powerful message of support for resisting acceptance of, and cooperation with, the Nazi regime.

Au Revoir les enfants: The film portrays wartime France predominantly through the school environment. Parents have sent their children out of the city to protect them as much as possible from the effects of war. Everything outside the school is portrayed as threatening. The priests attempt to preserve education and to protect Jewish children, a defiant posture towards the Nazis whose anti-semitic policies (deportation and extermination of Jews in concentration camps) does not fall on entirely deaf ears in France. The *milices* are happy to enforce the ban on Jews in restaurants (M. Meyer); Joseph is quite prepared to denounce the presence of Jewish children in the school to the SS. The establishment of the *milices*, who work in tandem with the occupying forces, are variously supported, tolerated or criticised, reflecting a variety of viewpoints. The propaganda machine limits the amount of reliable information available; listening to radio broadcasts of Radio-Paris, as M Guibourg comments, is probably not accurate, thus healthy scepticism of news is required (e.g. Julien)

The strict control of food production and sale has led to a system of rationing. The French learn to live with this, or supplement their standard of living from the black market. Both Mme Perrin and Joseph steal from school supplies for personal gain. Good answers will paint a picture of complexity in the French reaction to the occupation, contrasting approaches to survival with differing degrees of patriotism or collaboration.

Tanguy: The answer is likely to focus on how people reacted to life in the camps set up by the Nazis to control and segregate the population. The internment camp is for political opponents of the regime (eg communists) and is dominated by hunger. The boy is buffeted by events and responds to a catalogue of misfortune and changing circumstances by clinging to hope and holding faith with his mother. Some of the other characters are helpful and charitable to Tanguy e.g. the Puigdelivol couple, despite the climate of repression; even in the convoy to the camp there is support (e.g. old man giving him bread and water); others take advantage of the situation. The deportation and selection process of prisoners in Paris

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is related; the civilian population is powerless. The survival of the journey to and experience of the concentration camp is a miracle. The picture painted reflects the many sides of human nature, and how survival often depends on a stroke of good fortune.

B « Ce qui ressort de ces ouvrages, c'est que la guerre provoque un seul sentiment dominant : le désir de survivre à n'importe quel prix. » Êtes-vous d'accord?

War-time survival is handled in rather different ways in the three works. Candidates are invited to compare and contrast these different approaches.

Tanguy relates the unremittingly grim experiences of a child growing up in war-torn France (and Spain). His is a very personal tale of being buffeted about from one location to another, hotel, house, internment camp, concentration camp. The broad canvas of misery, deprivation, treachery, disappointment, and lack of humanity could be dispiriting to many, but the book is an account of how a young boy came to survive against the odds and eschew bitterness and rancour towards his fellow man. The boy's experience in the German concentration camp underlines how fortuitous and important generous acquaintances are: Gunter helps him fight against hunger, cold, exhaustion and to resist the temptation to let himself die. He generates positive traits too; he is instrumental in not letting Tanguy succumb to hatred towards those who have beaten him or wish him ill, nor to harbouring resentment of others. Similarly, such characters as Père Pardo and Sébastiana are key in reviving his spirits, providing him with moments of happiness, and guiding him in wisdom and tolerance. Faith in human nature survives because of these chance encounters, and one of the strong themes to emerge is that hope should not be abandoned. The contrast with the adults he comes into contact with is stark. They tend to be exploitative and more often than not, violent. He is not allowed to settle nor to feel welcome, even by his father.

Au Revoir les enfants: The film portrays life during the war predominantly via the school environment. Parents have sent their children out of the city to protect them as much as possible from the effects of war. Life outside the school is portrayed as potentially threatening: the references to the progression of the front, to the resistance, to arrests and deportation are a reminder of the dangers. There is a contrast between the comfortably well-off Julien who still has contact to his mother and Jean (Kippelstein) who has not seen his mother for months; Julien's reminder: *Il n'y a plus de zone libre* highlights what is at stake for Jean, that he is in a protective environment but very much at the mercy of fate. It also emphasises the generosity and selflessness of the priests who accommodate Jewish children, at great risk to their own lives. This contrasts with the behaviour of some, like Joseph, who has a sideline in the black market. His behaviour, typically, is selfish: he implicates several pupils as accomplices, but this does not save his job. His denunciation of the priests to the Gestapo is motivated by revenge, and his aside to Julien shows a phlegmatic approach to survival untrammelled by moral scruples: *Fais pas le curé...C'est la guerre, mon vieux*.

Good answers will paint a picture of complexity in the French reaction to the occupation, contrasting approaches to survival with differing degrees of patriotism, collaboration and greed. One poignant example of this: François, Julien's older brother, is outspoken in the restaurant and insults the *milice*, shouting *Collabos*. The *milicien* is unabashed: *Nous sommes au service de la France*, whilst declaring impeccable anti-semitic credentials.

The balancing act in *Le Silence de la mer* for the uncle and his niece is how to offer a spirit of resistance whilst trying to maintain a semblance of normality in their daily lives. The key for them is to learn how to live out the occupation with dignity. That dignity is made clear in the bearing and behaviour of the niece, who is described through the eyes of her uncle. Her intransigence and determination are evidenced by her silence, her stillness and her refusal to

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look Werner in the eye. The uncle joins the niece in silence. The old man feels bad about this; he does not like to be rude to anyone, and the officer makes it more difficult by seeming so genuinely kind and engaging. Yet the old man and his niece feel it is their patriotic duty, if not their moral duty, to oppose this imposition of a guest (and the Occupation) by remaining silent.

Tellingly, Werner's departure is the only circumstance which elicits speech. He had seemed shocked to learn the fate of France from other officers: *nous avons l'occasion de détruire la France, elle le sera. Pas seulement sa puissance : son âme aussi*. His self-imposed transfer to the Eastern front after his rejection of the real objectives of the war is a tangible reward for the silent campaign, and his departure is a suggestion that resistance brings results.

3 Regards sur la guerre d'Algérie

A Ces ouvrages présentent des vues équilibrées et objectives. Êtes-vous d'accord?

Meurtres pour mémoire: Daeninckx' novel approaches the problems of investigating the past through the eyes of a detective who builds up a series of clues and pieces of evidence. These in turn allow the reader to draw conclusions steered by the author. Although a work of fiction, the novel is based on historical events (the killing of unarmed Algerian demonstrators in 1961, targeted assassinations by the State, Veillut is a thinly disguised representation of Papon). The *roman policier* gives the impression that it is simply entertainment, but it is used as a vector of political criticism. At the time of writing the subject matter (the Charonne murder, the silence over the deaths of the demonstrators, the deportation of Jews from Drancy) was either ignored or too 'recent' for uncontroversial exploration. The incorporation of the material into this format was effective in bringing the political and moral issues to a wider audience.

Daeninckx' book demonstrates by its gradual uncovering of repression and assassination that those who have been imprisoned and killed have been the victims of excessive use of force and violence. Whilst sympathy for the victims is clear, Cadin is disturbed by the behaviour of the state: the blanket amnesty covering French actions during the Algerian war, the cloak of secrecy surrounding assassinations, and the ambivalence of the French memory towards acts of moral outrage. So, too, is the reader.

La Bataille d'Alger: The film is a gritty and hard-hitting portrayal of the development of terrorist attacks, torture and repression, and their effect on the lives of the citizens of Algiers during the war, and it was made only a few years after the granting of independence. It was sufficiently powerful – and critical – of the methods of the French to be withdrawn from cinemas in France in 1971.

Some viewers find the film evenly balanced in that it shows the motivation of both the French and the Algerian nationalists; both sides resort to violence to achieve their goals. The documentary style of what is a fictional film based on historical events, is complicit in giving the impression of being a balanced, historical study of the conflict. It should be borne in mind though that the film was written by Yacef Saadi, a member of the FLN, who was keen to portray the heroic struggle of his movement. The film fails to provide a balanced understanding of the conflict, as it is heavily dramatized, and audience responses are often manipulated by filmic techniques. It is noteworthy too that the film is shown every year on Algerian television to celebrate the role of the FLN in the country's fight for independence.

The film traces the events of the Algerian war through the eyes of a handful of FLN fighters. The film focuses on the actions of key FLN recruits, and the narrative identifies with them, a contrast with its portrayal of the French soldiers as invaders of the Casbah. The bombings

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and killings of both sides are graphically portrayed, showing the cost of FLN armed struggle and repression by the French army. Whilst the cycle of violence is a zero sum game, the FLN is seen as fighting for a cause (freedom from French rule) with its supporters risking torture or even martyrdom. The ultimate failure of the Battle of Algiers is indicated in the final scenes.

Through the portrayal of Mathieu, the film resists the temptation to empathise with the FLN absolutely. Instead, the film adopts a critical standpoint, allowing one to gain a better understanding of both the terrorist campaign and the approach to counteracting it. In his briefing, Mathieu speaks of the two main objectives: how to identify the enemy and how to destroy him. From Mathieu's briefing on the pyramid structure of the FLN, the viewer is able to understand why it becomes so difficult to identify the enemy. With Mathieu's clear directive on requiring *carte blanche* in the army's approach, the film encourages the viewer to take part in a debate on the issue of terrorism, thus appealing to instincts of a balanced discussion in the viewer. The rationalisation of the use of torture by both Mathieu and Ben M'hidi suggest a certain 'even handedness of approach' though the reasons they espouse this view differ slightly.

Camus: The background Camus paints is one of poverty and deprivation, a compelling condemnation of France's exploitation of Algeria before 1954. The events and political decisions of the Algerian war are analysed, and he tries to be even-handed. Whilst he is critical of French policy and military repression, he also condemns the violence perpetrated by the FLN. Camus argues for a just solution and deplores the senseless violence and loss of life on both sides. (*notre histoire continue d'être ce dialogue dément entre des paralytiques et des épileptiques*). He points out that the Arab population have been harshly treated by the colonisers and that sympathy for their plight has been obscured by the vortex of violence after 1954. He acknowledges that it is difficult to maintain objectivity in the conflict, but that this should not obscure the broad moral imperative of maintaining civilised values : *Nous, Français, devons lutter pour empêcher que la répression ose être collective et pour que la loi française garde un sens généreux et clair dans notre pays*. He is more a philosopher than a politician, and as such expresses more concerns about moral values and human life than about political expediency. He can come across as a little naive in his appeals to reason: *nous savons que nous ne sommes pas des ennemis et que nous pourrions vivre heureusement, ensemble, sur cette terre qui est la nôtre*. Although as a *piéd noir* he would find it difficult to be objective, he does succeed in maintaining a balance in his stance.

B Qu'est-ce qu'on apprend de la moralité des actions des Français et des Algériens en ce qui concerne « la guerre d'Algérie » ?

The likely approach is for candidates to examine the events and commentaries, and to establish that during a period where political survival is at stake, morality is identifiable as one of the victims of the war. Some candidates may distinguish between absolute good and evil and give consideration to the various shades of ethical grey in the prosecution of longer-term goals of both the French and the Algerians.

The reasons for the Algerian nationalists turning to assassinations and terrorist attacks can be anchored in the 1954 FLN declaration of aims and the determination to achieve their goal of an independent Algeria (*la lutte par tous les moyens*). The French state, weakened by its loss of Indochina, sees repression and violence as an effective means of fighting the nationalists, and maintaining law and order in *l'Algérie française*.

Meurtres pour mémoire: Daeninckx' novel is shaped in the form of a *roman policier*, the reader follows the unfolding of the plot and is invited to make a judgement on the facts which

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are revealed. The first challenge to conventional moral behaviour occurs at the beginning of the novel when hundreds of unarmed Algerian demonstrators are killed by the police. The State suppresses the truth of the killings, perhaps in the belief that the public should not be made aware of the reality of the war for independence. It is the Thiraud pair (father and son) who are among the non-Algerian victims of repression and cover-up, and the spring for the investigation to continue. There is a suggestion that the masking of truth (underreported figures, avoidance of criminal proceedings etc) undermines the State itself through the decayed moral framework, and betrays the very nature of collective memory and nationhood. Veillut has a particularly murky past, and was used to liquidate leading members of the FLN then the OAS, just as the soldiers had set about the terrorist cells in Algiers. When unpalatable truths (such as state sponsored assassinations) are in danger of being discovered, there is pressure not to confront them: *Fais gaffe, ce n'est plus sur des oeufs que tu marches, mais sur une poudrière*. Lecussan the archivist tries to shoot the detective in order to keep the past covered up. The intended victims turn out to be not just a policeman or demonstrators, but state morality and historical truth.

La Bataille d'Alger: The film shows examples of both a terrorist and anti-terrorist operation, allowing the viewer to identify how both sides operate and to understand, to some extent, the actions of both sides in the campaign. The political and military decisions of 1957 which are at the heart of the film are designed by the hard-hitting realism and images of violence, torture, and the impact on the lives of both Arabs and pieds-noirs to underline the human cost. It is colonel Mathieu who points to overriding objective of the French government in his briefing to journalists: *La France doit-elle rester en Algérie? Si vous répondez oui, alors vous devez en accepter toutes les conséquences nécessaires*. The military is depicted as bent on suppression of the FLN by whatever means necessary; the FLN are equally determined to achieve their aims, even though this means bombing the civilian population (e.g. La Pointe's attacks, the bombing of the civilian population in the Milk Bar and the Air France office). Terrorism breeds a dirty war which promotes extremist attitudes, racism and moral expediency or bankruptcy.

Both sides in the conflict seek to gain an advantage through violent means. For example, the Paratroopers' justification of torture forms part of a complex dialogue in the film made between Mathieu and the French media, and subsequently between Mathieu and Ben M'hidi, who is himself the dominant intellectual voice of the terrorists on the justification for atrocities committed during the battle. The film portrays the psychological battle and the physical fight between the two sides. If in 1957 France won the *bataille d'Alger* from a military point of view, any victory from a moral or political viewpoint is highly questionable: the revelations of torture were exercising the French public (who associated such methods with the Nazi occupation of France in WW2) ; the political paralysis resulted in de Gaulle returning to power and establishing the 5th Republic.

We witness effective examples of both a terrorist and anti-terrorist operation, allowing the viewer to identify how both sides operate and to become involved with both sides of the events (eg life in prison, the scenes of torture, the bombing of the Casbah and the Milk Bar with its consequent loss of innocent lives). The early part of the film shows how the FLN, through its morality campaign outlawing alcohol, prostitution etc, cements its influence over the local people. The wedding scene shows the establishment of a parallel revolutionary government, and scenes show the people turning to the FLN for support rather than to the French. The terrorists then go onto offer support and revenge for French attacks on 'Arabs'. The film is effective in portraying the psychology of an urban population and how terrorism is allowed to become embedded and supported by a critical mass of the Arab population.

Camus: Before the outbreak of violence in Algeria, Camus writes persuasively about the two-tier system which has left the Arab and Berber population uneducated and mired in poverty; one aspect of his campaign is that there should be fairer treatment of non-Europeans. When

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the conflict breaks out, his concern is for politicians to take a firm lead and for order to be restored. His desire is a negotiated outcome to the conflict, a reconciliation, though is under no illusion as to the difficulty of attaining it, given the appalling massacres that have taken place, the pressure of the media and the hypocrisy of government actions. The violence is all the more absurd as the political goals have not been set : *Personne, apparemment, n'a de plan réel. On se bat sur la méthode et les moyens.* Camus remains resolutely against violent acts and repeatedly explains why these will not lead to a desired solution. Violence, a tool for political ends, entrenches positions, leads to a spiral of more violence and is unethical. *Les représailles contre les populations civiles et les pratiques de tortures sont des crimes dont nous sommes tous solidaires.* He sees both sides at fault: *Bientôt l'Algérie ne sera peuplée que de meurtriers et de victimes.* Camus, with his deep affection for the country and its populace, sees the biggest losers as the country of Algeria, together with the losses for humanity in general in terms of morality, dignity and lack of respect for higher values. *Que ces faits aient pu se faire parmi nous, c'est une humiliation à quoi il faudra désormais faire face.*

4 La Ville francophone

A Ces films ne sont pas tout à fait pessimistes. Qu'en pensez-vous?

La Haine: In *La Haine* the three central characters are caught up in and trapped by the life of the housing estate. The predominant mindset is a feeling of exclusion and confrontation. Whilst the three have respect for and a sense of duty towards their family, they are all caught up in the spiral of drug trafficking and handling stolen goods which permeates the *banlieue*. The combination of violent confrontation and police presence start and end the film, and give the impression of a closed circle and with it an air of inevitable hopelessness.

The film does make the estate come to life, and we see how this community functions. The three men stick together both out of friendship (on the estate) and mutual protection (against skinheads in Paris). Hubert emerges as the one who has tried to be most positive: he has engaged with social projects and helped set up a gym. That it is destroyed in the rioting is dispiriting for him and the community. The surroundings are portrayed as oppressive (small flats, vast expanses of concrete; even the graffiti *L'avenir est à vous* (or nous) can be seen as an ironic statement given that the job opportunities or the prospects of finding away to live life outside the estate are non-existent.

The three go through an aimless daily routine and struggle to entertain themselves, frequently finding themselves under police scrutiny. They take a train to Paris but encounter many of the same frustrations, and their interactions with Parisians cause the situations to degenerate to gratuitous hostility.

Some candidates may see the film as a plea for social change, but the majority of the material is likely to point to a conclusion of pessimism.

C.R.A.Z.Y.: The conservative social fabric of Quebec comes in for criticism by Zach, who is independently-minded. As a boy he appears to dislike certain routines (the Christmas birthdays, the compulsory attendance at Mass), and his dressing in his mother's clothes is a source of concern (and anger) for his father. As he grows into a young man, he so much wishes to embody his father's ideals, is coming to terms with his identity and surfs on the wave of popular music which is used to reject many of the values espoused by the family. *Sympathy for the Devil* cements his rejection of Catholicism, *Space Oddity* confirms his feeling of estrangement. His asthma and his motorcycle accident have the potential for a tragic outcome, as does his trip to Israel, where he nearly dies in the desert. However, he is destined to survive and to return home to Canada.

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The other element of the plot with the potential for an unhappy twist is the father's attitudes. One of the major themes is the relationship between father and son. Gervaise brings up his five sons in the conservative manner. He is shocked by Zach's homosexuality and rejects him; he is devastated by Raymond's death through drugs. The father's character develops, though, and he eventually accepts Zach as his son.

There is some potential for a tragic outcome, but the structure of the film, the sound track and the ready humour never allow it to take over.

La Vie est un long fleuve tranquille: The satirical slant of the film never allows the potential tragedy of the swapped babies to materialise. Satire and humour underpin the representation of life in the town. There is stylised representation of the bourgeois family (de Quesnoy) whose bourgeois existence is detailed right down to church musicals and meals, and the Groseille family who are a 'typical' *famille nombreuse* living off state handouts in a council flat. Their existences are emphatically different (even their schooling) until the truth is learned about the identity of Maurice and Bernadette, and the interaction of the families' lives is followed. The fear of the middle classes is lampooned through the descent of the de Quesnoy children into forbidden delights (e.g. swimming in river, underage drinking, driving without a licence). The hypocrisy of the bourgeois world is also brought out in the doctor and his adulterous relationship with the nurse. The film ends with the suggestion that there is no finality: the Groseille will continue to exploit the situation and the Le Quesnoy will buy their cooperation and acceptance of Momo living with them; money is their joint concern.

B « Les personnages principaux refusent de comprendre la société; ils cherchent plutôt à se justifier. » Commentez cette affirmation.

La Haine: The action takes place during the aftermath of a running battle between youths and the C.R.S. The three young men who are the central characters, Vinz, Saïd and Hubert, are representatives of the racially mixed housing estate in the suburbs in which they live. Their lives interweave with the root causes of social and political unrest, yet they are not just one-dimensional 'rebels' who have been alienated from mainstream society, but in different ways they also demonstrate solidarity and compassion to friends and family.

The three main characters have a symbiotic relationship with violence. Vinz comes across as something of a hothead: he finds a police revolver and intends using it, imitating the actions and behaviour of Travis Bickle in *Taxi Driver* in front of the mirror at home. He is anxious to express himself through (violent) actions, such as his dream of killing a policeman in Paris. His violent outlook pervades the family flat, and his conversation with the mirror neatly encapsulates the hideous face of alienated youth. Nevertheless his image deflates when he is sent shopping by his grandmother.

Saïd is a street-smart, small-time drug pusher. He is younger than the others, though has a vicious tongue, which makes conventional dialogue more testing. Hubert has a calmer approach to life than his two friends. He has worked with the local council to get a disused supermarket building transformed into a gym. Frustratingly, but also symbolically, it is destroyed in the riot, and there can be no hope of success in redeveloping the site. For all his qualities and community commitment, Hubert also makes money from drugs. He is the only one who can articulate the fact that he will be unable to flourish if he cannot escape the small scale activities on the estate. Yet Hubert, Saïd, and Vinz remain inexorably linked by their nonexistent futures. They have neither jobs nor job prospects; what, other than crime and violence, is left for them?

The adventures in their own neighbourhood, where there is an atmosphere of dull familiarity, contrasts with that of Paris. Saïd and Hubert are arrested and treated roughly by the police; they are then caught by a gang of skinheads who threaten violence; the three are uninvited

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guests at an art exhibition, a scene which underlines the deep divisions on cultural and social levels between mainstream bourgeois society and their own situation. Hubert manages dialogue, but Saïd cannot communicate effectively with young women and loses his temper. It is also in Paris where Vinz discovers that he does not have the courage to kill a man with the revolver, and he returns home, depressed that even his dream of violence is shattered.

The alarming ending of the film suggests that the relatively even-tempered Hubert is driven to using the gun after witnessing a policeman killing Vinz, a comment perhaps on widely reported police brutality, and the inevitable reaction to it: violence breeds violence. There has been a steady examination of how the men do not and cannot fit into mainstream society; they are treated as suspicious (by the police), and circumstances conspire to bring them rejection at every turn. The predominant mindset is a feeling of exclusion and confrontation.

C.R.A.Z.Y.: Zach spends much of his childhood coming to terms with himself. He desperately wants to not be different, but fate marks him out early on as having a special gift (for healing). His rebellion is both an inner one, fighting against himself, fighting against his father, and against a wider social unit, the school. He finds social conventions annoying at an early age (having his birthday at Christmas, attending midnight mass, not being able to have a pram to push around). As a teenager he embraces atheism, thereby rejecting the Catholic Church, smokes (his brother's) cannabis, rejecting the house rules, and prays that he does not become homosexual (so as not to incur his father's displeasure). He is happy to befriend girls and develop an obsession for an androgynous figure in Bowie's music (Space Oddity), but his asthma and stigmatisation by schoolkids reminds us that he is still looking for an identity. His battle or refusal not to accept himself severely tests his friendship with Michelle, leads to a frenzied brawl at school in the belief that by beating up Toto he could purge himself of 'otherness', and generates tensions with his conservative father. Indeed the film charts the effects of the father's unchanging conservatism during twenty years or so of major social upheaval. Only the emotional bond with his mother remains intact. His spiritual and psychological search ends when he comes to terms with himself and his identity.

La Vie est un long fleuve tranquille: In Chatillez' satirical film the Le Quesnoy family, at the outset a *bon bourgeois* unit wedded to Catholicism, rigid morality and the benefits of a good education, begins to see its structure disintegrate when it comes into contact with the community of lax morals and easy virtue, typified by the Groseille. The Le Quesnoy are shielded and nurtured in exclusive fashion until the bubble is burst by the news of the swapped children and the adoption of Maurice. The parents' failure to come to terms with the malevolent influence is a source of satirical humour: the mother suffers a nervous breakdown and a crisis of faith, the father attempts to carry on, though tries to buy off his conscience and his tormentors, and at home fails to maintain normal life.

Maurice enjoys the trappings of wealth and privilege, but the sudden upheaval and his being bought off from his original home do not facilitate acceptance of the new family. Indeed he plays the acceptance game superficially, but subverts the Le Quesnoy household firstly by stealing silverware and valuables, then turning the other children from the conservative, *bon bourgeois* path painstakingly established by the parents. The children are introduced to illegal swimming, underage drinking and the eldest boy is seduced by Roselyne. The moral vacuum surrounding the Groseille children (robbery, theft, prison, deception, sexual favours) insidiously undermines the Le Quesnoy. Maurice plays his new parents off against their conscience, but has no qualms in remaining loyal to the Groseille. Thus he does not wish to become a fully-fledged member of a middle class family, but insists on playing a double game, keeping his own identity.

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5 Les années 1990

A Dans ces ouvrages il s'agit avant tout d'un voyage vers la vérité, vers l'honnêteté et vers la fraternité. Qu'en pensez-vous?

Rouge traces the development of two contrasting characters: Valentine, a young woman who, as a natural, warm, caring student contrasts with the cynical, detached, retired judge Joseph Kern. The former is starting out in adult life and seeks happiness, the other has developed a certain cynicism and in his social isolation also lost touch with sensitivity, as the episode with the dog Rita illustrates. Valentine's chance discovery of the judge's telephone eavesdropping shocks her (and should him, as it is illegal), and shows scant disregard for his neighbours' privacy. She is unswayed by his protestation of uncovering 'truth' through his knowledge of drug dealing, a key source of misery in Geneva. Kern, as a result of Valentine's criticism, writes a series of letters to his neighbours and denounces himself, and he is found guilty in court and subsequently becomes the victim of a hate campaign (stone thrown through window). This move towards a more positive, socially responsible position is underlined by the birth of puppies. In conversation Kern admits that in his role as judge he never stepped out of his shoes and never really understood other people. He also suggests that being in a position of deciding what is truth (and what is not) is a lack of modesty and vanity on behalf of society. The themes of honesty and truth are further developed when Kern admits later that he was assigned to judge a case where the defendant was the same man who had taken his girlfriend from him. Regardless of this connection, Kern did not indicate a conflict of interest, since the connection was only known to him; he condemned the man, the judgment was legal, but he subsequently resigned his post. The admission is further step to a desire to uncover the truth and show greater trust towards Valentine. Essentially, fraternity is a key theme to the film, ably supported by notions of truth and honesty.

Un Héros très discret: The film deals with the story of a man who 're-invents' himself, generating a new identity as a resistance hero during the Liberation of France in 1944-5 and it can be seen as a gentle, but effective, satire on the national self-delusion about the experience of occupation and resistance. Albert's launch into a military advisory career becomes an all-encompassing obsession. Initially he finds little reward in the North, even after marrying Yvette. Family history dupes him into thinking his father is a war hero, but he is appalled to discover that he died of alcoholism. This rewriting of reality paves the way for his adventures. He is someone who leaves much to chance and to the audacity of his charm to make his way from one post to another. He clearly derives much satisfaction and advancement from his personal contacts (Dionnet, Monsieur Jo, the myopic officer from the FLL), but does not regret his impersonations or his lack of active service: he enjoys the success of his fraudulent behaviour. In the same way, others in the film, including Monsieur Jo, lead morally ambiguous lives, having collaborated with the Germans then turned tail to become resistance fighters. He is thoroughly pleased with himself and his situation; living in a splendid mansion and his marriage to Servane are an indication of moral bankruptcy and his living for the moment. His tweaking conscience and his fear of being discovered for who he is only seriously undermine his happiness after he is sent on a mission to find ex-collaborators in a forest, and he gives the order to shoot these LVF men to avoid the disgrace of a trial. Only at this point does a desire manifest itself to escape from a series of lies and deceit and to regain peace of mind, and he denounces himself. In the end he comes to terms with the truth, but it has not been a steady journey in search of it.

Saga: The novel is concerned with the power of television, and the influence of fictional series on the lives of the viewers and the writers. What is shown is a healthy cynicism for truth and reality; the main concern is to entertain. The scriptwriters subvert truth if it suits them, or even cynically use their own crimes as material for their writing (Louis). Theft of ideas is a stock-in-trade, thus Jérôme's ideas for *M. Vengeance* (Death-Fighter) get stolen

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and he receives nothing for his efforts. Similarly there is no regard for ideas of others: *Tu pilleras mon fils, mais au nom du génie* ; material becomes sign of homage. Marco's relationship suffers as a result of the demands of writing, and Charlotte disappears, frustrated that Marco does not have time for her. The series is all consuming. As Marco comments on seeing friends : *j'ai l'impression de revenir à la civilisation après des mois d'exil....Ce sont de vraies gens avec un vrai quotidien.*

The voice of SOS Amitié points out the effect of the public : *Personne ne peut soupçonner l'impact que peuvent avoir des personnages de fiction dans l'esprit des gens..;Vous avez fait exploser l'espoir que vous aviez fait naître chez ceux qui en avaient le plus grand besoin.* Cinema, by contrast, is held up on a different artistic plane, and perhaps is worthy of a higher artistic truth : *Le cinéma construit notre mémoire, la télé ne fabrique que de l'oubli.*

The starting point is a parody of a poor soap opera echoing the realism of society; this develops with increasing lack of sympathy for the human condition to the posturing of cynical plot developments which shows contempt for everyday life; (*Il nous arrive de charrier les uns les autres en puisant dans le fond de dérision qui nous reste*). The writers' sense of superiority is flattered and fanned by the increasing publicity surrounding the series – and punctured when it ends. At the conclusion, the four writers have made progress in their careers, and made some attempt to come to terms with their lives. Louis dies in Italy, admitting he killed his ex-wife. Jérôme & Mathilde work in UN using their talent to shape the direction of international relations. There has been a certain fraternity amongst the writers (helping each other, brain storming etc), but truth and honesty are generally subsumed by the generation of narratives.

B Les hommes sont-ils plus faibles que les femmes dans ces ouvrages? Justifiez votre réponse.

Rouge: The men in the film (Joseph and Auguste) have parallel experiences: both read Law, both become judges, both are betrayed by women. Joseph Kern appears at the outset to be a successful retired man who has grown in cynicism and contempt; his haughty approach to his neighbours is characterised by his eagerness to listen in on their telephone conversations. His curt manner betrays though a suppression of emotional sensibility (a lack of concern about the dog, a coldness towards Valentine). As the story unfolds, it becomes apparent that Joseph has been disappointed in love (as a student), and did not have the professionalism to withdraw from judging a case concerning the man who seduced his former girlfriend. He seems happy to reveal unflattering events from his past, and his confessions betray an emotional brittleness and loneliness. He warms to Valentine, takes an interest in her modelling and her trip to England, and at the end is in tears of relief to see her emerge alive from the ferry disaster. Valentine and Auguste's girlfriend are by contrast more self-aware and balanced, and emerge perhaps as stronger representatives of society.

Un héros très discret: The two women in the film (Yvette and Servane) both marry Albert and accept him for what he is. Albert is a fraud and a coward to the women in his life, to himself and to his country. Whilst the women offer support and warmth, he has little thought other than to live for the moment in his. His bigamy is an example of his basic lack of honesty. His marriage to Yvette is fortunate for him. His father-in-law gets him a job and trains him as a door-to-door salesman in order to avoid his being sent off to Germany as a forced labourer. It is she who saves his mother from having her head shaved by the FFI. Albert finds out that his mother, his wife and her family have been concealing their participation in the resistance movement and he, not being able to bear their lack of trust and crestfallen at the idea of continuing to live in this belittling atmosphere, decides to abandon them all and disappears without further saying a word.

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Servane has a string of lovers, but chooses to marry Albert. His second wife, suspecting his duplicity from the start, and liking him for it, follows him back to Paris and there meets and befriends his first wife who has been searching for him since his original disappearance. After he denounces himself both women show their support by visiting Albert in prison. There can be little doubt that Albert is morally bankrupt and a mythomaniac; the women are more resilient and stronger in almost every way.

Saga: The men in the novel represent some hardened writers who have particular character flaws. There can be brief analysis of Louis, Jérôme and the newcomer Marco. Traits such as moral vacuity (Louis), overweening ambition for Hollywood (Jérôme) and a lack of direction (Marco) could be mentioned. There should be some consideration of the two women who play significant roles in the novel.

Charlotte gets the upper hand over Marco. She realises that he is obsessed with the series to the point of being oblivious to reality. Part of the play script (scene 21) recounts Jonas' refusal to produce or accept children; not surprisingly Charlotte thinks this could be Marco's reaction too. Her disappearance to give birth to their child is a sign of independence and determination to give her life meaning. Alone in Paris, Marco does not know how to give his private life meaning and turns to drink. Only when Marco learns of the baby does he realise his new responsibilities and grow in maturity.

Mathilde is the only female script writer. She maintains a calm, balanced and imaginative view of developments in the script. When she was writing romantic novels she was been badly managed by Victor, but by dint of careful financial manoeuvring, she finally buys the publishing firm and fires Victor. Her revenge is to ask him to write a novel about their affair (when Victor was exploiting her both commercially and emotionally). Her comfortable retreat on the Ile d'Hyère is a paradise and a sensible withdrawal from the writing world. In the end she serves as an equal partner to Jérôme in their writing at the UN.

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Part II: Literary 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.

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Part II: 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.

Part II: 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.

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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.

6 Racine, *Andromaque*

A Write a commentary on the following passage. Explain and discuss the challenge issued by Hermione, and the dilemma in which this places Oreste. Comment on any other features which you consider important.

In Act III it seemed that Andromaque was going to resist Pyrrhus's blackmail – marry him or surrender her son to the Greeks – but she has changed her mind, and confided in Céphise that she will kill herself immediately after the wedding, having ascertained the safety of Astyanax by submitting to Pyrrhus's demand. This means that Hermione's sense of triumph has turned to despair, which generates a desire for revenge. She intends to bribe Oreste by offering to return to Greece with him if he will kill Pyrrhus. Her warning that she would willingly forgive Pyrrhus if there were the slightest possibility of a reconciliation is emotional blackmail. She is confident that Oreste's passion for her will drive him to avenge what she sees as Pyrrhus's betrayal. Her frustration and sense of rejection drive out all natural moral reflexes. Oreste, on the other hand, is appalled at the idea of regicide. His hesitation enflames Hermione's rage, to the extent that she threatens to carry out the murder herself. Oreste has to choose between accepting her demands, in the belief that she will love him in return, or facing terminal rejection. Predictably, his passion overpowers his scruples. Perceptive answers will comment on the tragic destruction, by their obsessive passion and jealousy, of the characters' ability to act rationally and morally. Some might even note the hopelessness of Hermione's self-contradiction: as much as she is driven by wounded pride, she will crawl back to Pyrrhus if given the chance, and as much as she has been tortured by his use of emotional blackmail, she inflicts precisely the same torture on Oreste.

B 'The characters who control the action are those who do not appear: Hector and Astyanax.' Discuss.

It is Andromaque who controls the decision which affects all the other main characters, but she is motivated by two preoccupations: fidelity to the memory of Hector, killed by the Greeks at the end of the Trojan war, and the survival of their young son Astyanax, whom the Greeks want to kill, as he represents a threat to them in the future. Whilst the action focuses on Pyrrhus's attempts to persuade Andromaque to marry him, and on the potential reaction of the adoring princess to whom he is betrothed, the audience is constantly aware of the spiritual presence of Hector and the threat which is hanging over Astyanax. Andromaque's evocation of the fall of Troy, of the death of Hector and of her utter dedication to his memory and to the welfare of their son are powerful elements in the first three acts, which end with her announcement that her decision as to whether or not to accept Pyrrhus's bribe will depend on a spiritual consultation with Hector. The result of this, i.e. that he dictates that Astyanax must survive, drives the rest of the action, in that it unleashes Hermione's vengeful rage and leads to the murder of Pyrrhus and the insanity of Oreste. The power of the dead hero's spirit and the overriding need to preserve it in his son ensure, in the end, the survival of the virtuous Andromaque and her innocent offspring, while those who seek self-gratification are confounded.

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C 'Hermione is motivated by pride and bloodthirsty revenge. Nevertheless, Racine succeeds in making us feel pity for her.' To what extent do you agree?

This question echoes the celebrated comment about Phèdre: 'ni tout à fait coupable, ni tout à fait innocente', and answers should show an awareness of the moral confusion faced by Racine's inherently noble characters. They are constantly aware of their status, and the responsibilities which it places upon them. If they fail to behave in a way which reflects the moral framework of their position in society, that is in itself a tragedy for them, and one of which they are tragically aware. The desire for revenge, fuelled by jealousy and wounded pride, contradicts their instincts, but such is the corrosive power of unrequited passion that they lose control. A detailed account of the moral disintegration of Hermione should show that she is initially a victim of circumstances: her impending marriage to Pyrrhus is disrupted by the latter's decision to blackmail Andromaque into submitting to his desire for her. She is thus entitled to refer to his dishonourable behaviour, and to be pitied for the treatment she receives from him. That said, she treats Oreste equally badly in a relationship also based on one-way passion. Some may consider that her determination to have Pyrrhus killed eradicates any sympathy we may have felt for her, but it should be pointed out that remorse drives her to suicide, so perhaps the moral order is restored.

7 Molière, *Les Femmes savantes*

A Write a commentary on the following passage. Explain Armande's behaviour, and Philaminte's attitude towards Henriette's marriage. Comment on any other features which you consider important.

Armande is in love with Clitandre, but he is tired of having to go through the conventions of courtship required by the *précieuses*. (A good candidate might give some details of the demands and constraints imposed on the suitor.) He now wants to marry Armande's sister Henriette. Armande's dilemma is that she has to be seen (notably by her mother) to disdain physical love, in accordance with the tenets of *préciosité* (as she sees them), but her sister's relationship with Clitandre makes her extremely jealous. As she knows that Philaminte requires obedience, she plays on the latter's anger that her authority has been challenged. Her plan was to make Henriette marry the self-styled poet Trissotin, with the (absurd) aim of converting Henriette to become interested in cultural matters. Her hypocritical reference to Clitandre as 'ce petit Monsieur' exploits her mother's dislike of Clitandre for his indifference (or even hostility) to the activities of her *salon*. Her aim is to provoke Philaminte into decisive action to prevent Clitandre from marrying Henriette.

Philaminte will not tolerate any challenge to her authority initiated by Chrysale. She believes, as most central characters in Molière's plays do, that her views must be imposed on her family (and servants), and that only her perception of what is needed is the right one. Henriette needs to be converted to culture, and Trissotin is the man for the job. Given the latter's pretentiousness, social ambition and thinly veiled libido, her plan is laughable. Her refusal to contemplate Clitandre as a potential son-in-law is based, absurdly, on what she sees as his philistinism, and hardened by her vanity in that he does not wish to hear and admire what she has written.

B Discuss the role of Clitandre in the play.

Clitandre is often described as Molière's mouthpiece in his satirical attack on the pretentious middle-class women who aped cultured aristocratic women and on those who exploited their vanity. The role of the *raisonneur* is commonly over-simplified: he invariably expounds the virtues of moderation, in many cases to the point of being tedious. In the case of Clitandre, however, the issue is more clear-cut: we are invited to support his contention that there is no

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issue with genuine cultural pursuits, but much to criticise in those who imagine that they can set themselves up as arbiters of good taste, whilst completely lacking the intellectual capacity or aesthetic sensitivity to do so convincingly. Answers will vary in the amount of detail which is offered to support an analysis Clitandre's views, but the only viable interpretation is that Molière seeks to make abundantly clear that his target is not *préciosité* in its genuinely informed intellectual and cultural manifestations, but the vain and stupid women and men who seek admiration for their pseudo-cultural activities and reveal, inadvertently, crass ignorance and lack of good taste. Mention might also be made of the threat posed by the likes of Philaminte to 'normal' relationships and stable domestic life, as their obsession drives them to impose their views in areas where they are as unwelcome as they are useless.

C Examine the comic effect of predictability in the behaviour of characters in *Les Femmes savantes*.

A competent answer rests on an understanding of predictability as an element of comedy. Molière invariably establishes at an early stage the elements of character which will bring ridicule on the individuals in question. These elements must be seen as broadly anti-social, or at least blinkered, so that the audience feels superior and can readily laugh at the character's lack of self-perception. Answers should be expected to address more than one example in this play, but not necessarily all possible examples.

Armande is presented as a woman with pretensions to intellectual superiority. Following what she understands to be the tenets of this movement, she reproaches her sister for having the vulgar ambition to be a wife and mother. But she is still in love with Clitandre, so she is living a lie and her every attempt to rise above her sister betrays a jealousy which no amount of philosophising can assuage.

Philaminte is domineering as well as pretentious. Her determination to silence any opposition to her authority becomes predictable from the outset.

Conversely, Chrysale is cowardly and his blustering claims, in his wife's absence, that he is going to re-establish control, are comically confounded by the reality of Philaminte's control over him.

Bélise lives in a fantasy world in which all kinds of men are her suitors, and predictably turns any situation (such as Clitandre's attempt to win her support) into a demonstration of her won irresistible charm.

Above all, the women are seen to have illusions of intellectual grandeur, and much of the comedy is derived from their predictable failure to grasp anything cultural or intellectual. Answers should draw on the many examples of this failure. The most competent might focus on the fact that the comedy derives from the predictability of their inability to live up to their pretensions.

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8 Voltaire, *Candide*

- A Write a commentary on the following passage. Explain and discuss the misunderstandings between Candide and the *orateur*, and examine what Candide says at the end of the extract. Comment on any other features which you consider important.**

Candide has arrived in Holland after witnessing the war between the Abares and the Bulgares. He is shocked and starving. The cause referred to be the preacher is Protestantism. Candide has no experience of religious conflict and at this early stage in his travels, his only terms of reference are the extremely narrow ones gleaned from his tutor Pangloss. The word 'cause' therefore evokes in his mind the only context in which he has heard it : cause and effect are part of the scheme of things described by Pangloss (i.e. Leibniz) as the best of all possible worlds. His parrot-like rehearsal of manifestly bad recent experiences perceived as part of this scheme of things is a *leitmotif* used by Voltaire to satirise the philosophy of Optimism by juxtaposing it with numerous examples of evil and suffering.

The preacher is interested only in swelling the ranks of anti-Catholics. His position concerning the Pope is, of course, an extreme one, and his (and his wife's) intolerance of any other point of view typifies Voltaire's depiction of all religious zealots.

The contrast between the preacher's intolerance and lack of human kindness and the humanity and generosity of Jacques highlight the hypocrisy of institutional religion, to which Jacques does not subscribe. Candide seizes on this evidence that Pangloss's theory is correct, because at this early stage of his adventures he is still unable (and perhaps unwilling) to make the connection between the reality of evil in the world and the inadequacy of Optimism to explain it.

- B « Un conte triste avec une fin heureuse. » How far do you agree with this assessment of *Candide*?**

The best answers will give a balanced response to both aspects of the question. Voltaire's aim was to demonstrate the inadequacy of Optimism to explain / justify the moral evil and physical suffering in the world. The narrative therefore focuses on natural disasters (such as the Lisbon earthquake) and man's inhumanity to man. The spectacle of so much cruelty, corruption, hypocrisy and so on might reasonably be described as saddening, but it should be borne in mind that Martin's deeply pessimistic response to the omnipresence of evil is also given satirical treatment. Candide's determination to remain virtuous and positive is something of an antidote to the cynicism which the story appears to encourage. The old woman's contention that we cling to life, however bad it is, also shows that a wholly negative attitude is not appropriate. There are also the good people who attenuate the generally depressing spectacle.

The ending is ambiguous and cannot simply be described as happy. It is a compromise, reached with the help of the dervish and the Turkish man. They suggest that it is a waste of time and energy to try to work out the meaning of life, and that an acceptance of one's limitations is not incompatible with a productive existence. Making life bearable, rather than trying to understand it, becomes their objective, and the means they adopt are simple : doing something productive, and sharing the product.

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C « Une héroïne manquée. » Discuss the character and role of Cunégonde in the light of this description of her.

The characters are not supposed to be realistically drawn, nor do they have roles which correspond to the conventions of fiction. On the contrary, the narrative is a joke at the expense of writers of picaresque novels. Cunégonde may appear to Candide as the ideal woman, but his perception of her is naïve. The reader is invited from the outset to see that she is not the conventional innocent virgin or damsel in distress. She knows that she is desirable, and she uses this quality to her own advantage, albeit, in some circumstances, just to survive. The death of the Inquisitor concerns her not just because it puts her in danger as Candide's accomplice but because she needs to find another wealthy and powerful man to maintain her life-style. She accepts the prospect of being separated from Candide in Argentina simply on the practical ground that the Governor will protect her. Her common sense is always more evident than any heroic quality. She is a survivor because she is pragmatic rather than highly principled. Thus, a good answer will make it clear that the use of the word 'heroine' cannot be accepted in its conventional sense. The vicissitudes of life which are visited upon her take their toll in a way which deliberately debunks the image of the perfect heroine whose perfection is simply unreal.

9 Flaubert, *Madame Bovary*

A Write a commentary on the following passage. Explain the state of mind of each of the characters in this extract, and their implications for the future. Comment on any other features which you consider important.

Charles feels that his marriage to Emma has altered the course of his life. In the past, he had been a figure of fun both at secondary and medical school, and had always felt that others were better off in every way. His first wife had brought him only cold feet. Emma's initial attitude towards him had been one of admiration of his professional standing and excitement at the prospect of marrying him. For the first time in his life, Charles feels that the future holds happiness and fulfilment. He is besotted with Emma and can only reproach himself for not loving her enough. His inept expressions of affection typify his well-meaning but insensitive handling of the relationship. The simile of a child demanding constant attention characteristically communicates Emma's (and Flaubert's) exasperation with Charles's behaviour. This is at an early stage in their marriage, and she is already disillusioned. The references to words which resonated for her in the Romantic novels she had read underline the fragility of the basis of this relationship. Emma's perception of love is based on fiction. She is already becoming aware of the harsh fact that reality is less exciting. Her dream of being swept off her feet, of a midnight wedding by torchlight, of experiencing the searing emotions described by the heroines she seeks to emulate, is evaporating in the face of a boring and irritating husband who has no idea how to play the role of the Romantic hero. Emma will, in the future, seize on any opportunity to escape from the banality of daily life with Charles. Her attempts to live the fantasy which he cannot provide will lead to ruin.

B Discuss the character of Léon and the nature of his relationship with Emma.

Emma and Charles have moved to Yonville and their daughter has been born. Neither of these events has had a positive impact of Emma's sense boredom and her disillusionment with married life. The people of Yonville are no more stimulating than Charles, and seem preoccupied only with the mundane. She therefore has no prospect of seeing her dreams of Romantic adventure fulfilled. Her initial encounters with Léon give her the impression that he shares her Romantic visions. He shares Emma's contempt for the boring people who surround them, and dreams of escaping to Paris, where a more exciting life awaits him. At

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the same time, his tentative nature and lack of self-confidence make it impossible for him to express to Emma the attraction he feels for her. He is not the knight in shining armour she needs. He leaves for Paris, and that appears to be that. When they meet again, by chance, at the opera in Rouen, it is clear that the attraction is still there and is mutual. In the meantime, Emma has been deceived and rejected by Rodolphe, and is ever more desperate to escape from Charles. Léon's time in Paris has changed him into a more self-possessed and determined man, and he has no hesitation in becoming Emma's lover. As he becomes aware of the extravagances she is committing in order to sustain their affair, he shows no scruples, and appears to indulge in the pleasures offered to him without considering the implications, either for Emma's financial situation or for the sustainability of an affair which is socially and emotionally precarious. Emma's mounting desperation and increasingly importunate demands on Léon lead him, predictably, to tire of the relationship and to break it off. Emma has not found it exciting: just more exciting than staying at home.

C Consider the significance of the novel's subtitle: *Mœurs de province*.

Flaubert's aim was to describe the provincial society he knew and despised. His contempt for the narrow-minded, complacent bourgeoisie and, to a lesser extent, the crude Norman peasants, colours what is necessarily a satirical depiction of this society. Examples might include the description of life on the Rouault farm, but should focus on the characters who inhabit Yonville : the insufferably self-important Homais ; the inadequate abbé Bournisien ; the unfeeling Lheureux ; the *comices agricoles* ; the unscrupulous Rodolphe, etc., etc. A good answer will construct a picture of this stiflingly tedious environment, and show that it is presented from the perspective of a writer who was jaundiced to the point of being broadly incapable of objectivity. It might usefully be added that, for all her faults, Emma's idealism distinguishes her from the prosaic preoccupations of those around her.

10 Maupassant, *Boule de Suif et autres contes de la guerre*

A Write a commentary on the following passage. Consider the behaviour of Boule de suif's fellow travellers, and the irony of this extract in the light of subsequent developments. Comment on any other features which you consider important.

The travellers are nervous because they have been delayed by the German officer. Their anxiety is, typically, self-centred, as most of them are keen to protect their own interests. B de S's announcement of the officer's demands initially provokes outrage. The instinct to occupy the moral high ground for the sake of appearances turns out, subsequently, to be less strong than the instinct of selfishness. The majority wish to appear hostile to the bullying enemy, until it dawns upon them that the officer has the power to block their escape route unless he gets his way with B de S. The best answers will look in more detail at individual responses : Cornudet is outraged partly because he would like to have the same bargaining power to persuade B de S to share his bed ; the count's disgust is short-lived : he will lead the campaign to persuade B de S to give in to the demand ; the commiserations of the women soon turn to indignation against B de S for prolonging their delay rather than just doing 'what comes naturally to her' ; the nuns, as usual, fail to provide any moral support for B de S – one of them will play a major part in persuading her that she could join legions of heroines by rescuing her fellow travellers from their plight. The silence which subsequently reigns allows time for the thinking which will easily convert outrage into a hypocritical and ruthless campaign to get B de S to comply. Mention might be made of their callous indifference towards her when the journey resumes.

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B « Chez Maupassant, la moquerie est toujours plus forte que les sentiments positifs envers les personnages. » How far do you agree?

A good answer will question the validity of this generalisation. There are numerous examples of mockery, but in most cases there is no question of positive feelings being relevant : the overweight bourgeois feebly masquerading as defenders of the fatherland ; the self-important M. Massarel in *Un Coup d'état* ; the cowardly Walter Schnaffs. The focus here is on the more ambiguous feelings aroused by certain characters. The eponymous *deux amis*, although apparently incapable of any remark beyond the utterly banal, show simple and impressive courage in refusing to give the password required by the German officer. M. Dubuis in *Un Duel*, whose portrait initially resembles that of many of Maupassant's fat and feeble merchants, is made of sterner stuff, and the humour in this story is directed more against the English bystanders and the rudeness of the Prussian. In *La Mère sauvage*, the suggestion of admiration for the old woman's confrontational self-sacrifice is balanced not by mockery but by the serious issue of the effect of war on simple people whose lives are wrecked by a conflict which they do not understand.

C What image of patriotism on the part of the French does Maupassant create in these stories?

A distinction should be made between the posturing characters whose true priorities lie elsewhere, and the humbler folk who, often taken unawares by events, respond in the way characterised by Madame Follenvie in *Boule de suif*. For people like her, soldiers do harm rather than good, war is pointless, the killing of Germans or Poles is no less of an abomination than the killing of Frenchmen. She deplores the fact that rulers send young people into battle on a whim. Similarly, the verger in the same story expresses the helplessness felt by ordinary people, because, as he puts it: « C'est les grands qui font la guerre. » The working classes in general do not grasp the issues and do not understand the concept of patriotism. Walter Schnaffs is more interested in escaping from the army than in defending his country, but he is shown to be no more laughable than the self-important bourgeois, described as 'guerriers de circonstance', who bluster their way along as officers but are shown to be incompetent and pusillanimous. Boule de suif, like prostitutes in other stories, feels a deep hatred for the invaders and does her best to fight them. The simple souls in *Deux Amis* and *Un Duel* respond with a kind of patriotic resolve to the enemy's threats. Whatever the reader feels about individual examples of heroic protest against the Prussians, it should be understood that patriotism, in Maupassant's view, does more harm than good, in that it fuels the destructive mechanism unleashed by war.

11 Mauriac, *Le Nœud de vipères*

A Write a commentary on the following passage. Explain why Louis feels the need to evoke this scene, and what it tells us about his relationships. Comment on any other features which you consider important.

Luc is going to join the army in the trenches. Louis's affection for him is surpassed only by that which he felt for Marie, whose premature death had already deprived him of a special relationship in which he was not perceived as hostile. Louis therefore wants to make a gift to Luc. His timidity shows how uncomfortable he feels about the emotions caused by Luc's departure. Sadly, the only thing he understands as a mark of generosity is money, and he offers a belt stuffed with gold which had been hidden in a hollow bust. Furthermore, he assumes that money can solve all practical problems, showing his lack of understanding of the reality of trench warfare. He now evokes Luc's negative reaction as part of his growing awareness of the ineptitude of his dealings with others and the inappropriate use of money

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(either withheld or lavished) to register his feelings about them. He is deeply hurt by Luc's disdain, but recalls it in a mood of self-criticism. The sense that this was his last exchange of words with Luc, who would inevitably be killed in the trenches, is tragic in its self-awareness. His inability to communicate affection spontaneously has left him increasingly isolated. Isa's remarks add to his pain, but are characteristic of the way she and their children perceive Louis: he would find physical separation from his gold unbearable, and his offer to Luc was made in the certainty that it would be declined. Isa's cynicism is of course unjustified, but throws more light on the atmosphere of their marriage. The irony is that nobody believes that Louis is capable of a generous gesture. It is misinterpreted by Isa as well as being ridiculed by Luc.

B Examine the way in which Louis's attitude towards religion evolves in the course of the novel. How convincing do you find this evolution?

Mauriac intended that the reader should believe in the possibility of Louis's discovery of the redemptive power of Christ. In his youth he was indifferent to religious matters. His first communion seemed to him like a *formalité ennuyeuse*, and he saw priests as *des personnages déguisés*. During the formative period of his relationship with Isa, he went to mass with no religious conviction, regarding it as a purely social ritual. His only belief was in the love which Isa felt for him, and when this belief was shattered, he found that he could use religion as a weapon against her. This principally involves the possibility of influencing the children in order to turn them against the Roman Catholic faith which is part of the family inheritance. Louis also makes gestures which the Fondaudèges regard as heretical, e.g. eating meat on a Friday. The way in which Hubert and Geneviève grow up to be the same so-called Catholics as their mother – going through the motions but consumed by un-Christian preoccupations – makes him even more hostile towards organised religion. It has been argued that Louis's spiritual awakening is barely believable. However, a conscientious answer will mention the several occasions in the novel when he asks agonised questions about the meaning of life, and seems to be torn between acknowledging the need for a spiritual dimension and the demands of his against the family's hypocritical version of Catholicism. Mauriac concludes the novel with an echo of his prefatory quotation from Theresa of Avila: Louis did not know what he wanted, and his heart was never truly given to material things. His capacity for love was stifled by Isa's clumsy revelation about Rodolphe, and his perception of religion was conditioned by the family's hypocrisy. The need was always there, and at the end of the book Janine, who has just read his story, points out that the evidence of his intermittent search for divine grace makes his deathbed conversion believable.

C 'Louis's mother and his wife must bear the blame for his isolation and loneliness.' How far do you agree with this statement?

Louis's mother spared no effort to provide for his every need. Her efficient management of the family finances ensured that he would never be in need. She encouraged him in his ambition to become a lawyer. She negotiated an excellent deal with the Fondaudèges over Isa's dowry. She gave him her house when he got married. His whole being was devoted to her son's happiness and success. And yet he depicts himself as a lonely and unhappy child, and as a sullen and ill-tempered adolescent. He describes his youth as a long suicide. His mother was from peasant stock, and he felt ill at ease at school, at university and in his awkward social dealings, notably with women. His mother gave him everything except the independence and self-confidence he needed. Consequently, he resented his over-protective upbringing. At the same time, it could be said that his ambition drove him to lock himself away with his books, and his unhealthy childhood, both physically and emotionally, was

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partly self-imposed. The awkward young man he thus was changed completely when he felt loved by Isa. He talks of the *dégel de tout mon être* which her affection brought about.

What he sees as her deception of him over their marriage destroys this new-found confidence. He retreats into resentful silence. She responds by largely ignoring him, except when they join battle over matters such as religion. She offers him no encouragement in his professional life, nor recognition of his achievements as a lawyer (e.g. the Villenave affair). She teaches the children to be wary of him. She allows herself to be drawn into their conspiracy to have him sectioned and to get their hands on his money. But again, the blame cannot be laid entirely upon her. Louis is unable or unwilling to re-establish communication with Isa after he finds out about her previous infatuation. He is intuitively jealous and resentful rather than forgiving, and the *ère du grand silence* is as much of his making as of Isa's.

12 Bazin, *Vipère au poing*

- A Write a commentary on the following passage. Explain the situation, and Brasse-Bouillon's reaction to it. Discuss the attitude of M. Rezeau here. Comment on any other features which you consider important.**

Folcoche has been forced by her doctor to go into hospital for a gall-bladder operation. Her absence brings into focus, not for the last time in the novel, the way in which her disciplinary role has distorted her children's perception of reality. B-B is still at primary school at this stage, but his world is dominated to such an extent by his mother's authoritarian presence that he cannot adapt to her absence. His observation that a building is furnished only by the presence of authority is indicative of an abnormal childhood. Since his mother's arrival, life has been a continuous sequence of reprimands and punishments based on a largely arbitrary set of rules. Folcoche behaves as though her children are permanently up to no good, and so eventually, her assumption that they want to defy her becomes a self-fulfilling prophecy. Their temporary and relative freedom is therefore difficult for them to manage, as the conflict has become a way of life. Later, B-B will admit that, much as he hated her, his mother had become indispensable to him. The analogy with those who worshipped gods who demanded human sacrifices also suggests this ambivalent attitude. The observation that hatred is more time-consuming than love underlines the unnatural emotional development of the children: where love reigns it simply nourishes other aspects of a child's upbringing, whereas hatred has the opposite effect.

The behaviour of M. Rezeau is typical. He relies on his wife to make all decisions, and gives tacit approval to almost all of the sanctions she imposes. He is terrified of being accused by her later of letting things slip, but he does not have the conviction of Folcoche when it comes to asserting authority. He is likened to an old man because he already appears feeble. Folcoche's authority relies partly on her physical stamina and dominance over the rest of the family: only when they grow up will she lose control.

- B What image of religion does Bazin convey in this novel?**

Bazin's religious satire is directed at the manifestation of Roman Catholicism in a particular social context. For the Rezeau, religious practice is above all a social ritual. They must be seen to be pillars of the Church. That said, such religious observation under the tutelage of their paternal grandmother was perceived by the children to be part of an accepted routine. The arrival of Mme Rezeau changed their perception of religion, in that she used it as a moral justification for all manner of arbitrary rules and sanctions. The most damaging of these was perhaps the introduction of public confession – an obvious distortion of Catholic

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practice in the interests of tighter control. B-B and his siblings eventually resort to acts of sacrilege in order to defy and shock their mother, and the reader is invited to blame the latter for creating in them a wholly negative perception of religious adherence. The succession of tutors, ordained men of course, display the most gruesome excesses of harshness and even brutality in carrying out Folcoche's instructions. There are a few priests who are portrayed as kindly: the Abbé Vadeboncoeur, who is, inevitably, dismissed, the Belgian Abbé Ramplant, and the Abbé Templerot, whose hospitality and gentle disposition is almost beyond the children's comprehension. They are, however, the exceptions which prove the rule. By and large, Bazin draws a picture of hypocrisy and unkindness in the guise of piety.

C 'Brasse-Bouillon's final victory is an empty one.' Do you agree?

Brasse-Bouillon defeats his mother by winning the right to go away to boarding school. Folcoche has been weakened by the constant attacks on her, and realises that her sons' advancing ages and increasing physical stature will undermine her ability to discipline them. The pretext that a home tutor can no longer be expected to cope with their education at this stage is manifestly false. The point has been reached when Folcoche has to save face to avoid the ritual humiliation which would be visited upon her in revenge for her cruelty and hypocrisy. Much as it pains her to appear to give in to B-B's demands to leave home, it has become clear to her that she no longer holds the whip hand. That said, the closing pages of the novel show that the young man who is at last being liberated from his mother's intolerably repressive regime is a damaged person. He recognises the traits of character which they have in common. Her treatment of him has brought out his capacity for ruthlessness and even hypocrisy. The most negative aspect of the Pyrrhic victory over Folcoche is his utter cynicism. He leaves home with no belief in anything or anyone. He rejects love in favour of hatred and proclaims the virtue of defiance. If he believes in himself, it is only to the extent that he represents the good which opposes the incarnation of evil, namely his mother.

13 Tournier, *Vendredi ou les limbes du Pacifique*

A Write a commentary on the following passage. Explain Robinson's initial reactions to the arrival of the man he decides to call Vendredi, and the implications of these reactions for the immediate future. Comment on any other features which you consider important.

Before the arrival of Vendredi, the results of Robinson's labours on the island had appeared to be of ambiguous value. He had succeeded in producing crops and rearing animals, he had established rules and systems, but as all this appeared to be coming together, he had asked himself what the point of it all was. He had tried to restore his own morale by inscribing on the rocks the words of Benjamin Franklin exalting the innate value of work, but there was a sense of desperation in this. The young native escapes from a ritual of human sacrifice of which he was about to be a victim. Robinson's reactions are, even after all this time on the island, those of a European colonial master. This native is the lowest form of human life, and as such will need to be educated in the ways of Christian Europe. The immediate expectation on Robinson's part is one of subservience and unquestioning acceptance of wholly unfamiliar terms of reference. The immediate hope is that what had begun to appear to be a pointless exercise of organisation would take on a fresh meaning now that the Governor had a subject. His fear of slipping into a savage state would be overcome by the imperative of behaving like a British gentleman whose duty it was to impose his values on this lower being. Initially, Vendredi appears to be docile and co-operative, but there are early signs of the problems to come. Vendredi is overcome by hilarity when Robinson is trying to give him some religious instruction. His lack of engagement with Robinson is disturbing. It soon transpires that he has no understanding of organised agriculture (he wrecks the rice crop), and no sense of morality

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or self-discipline. Robinson will not for long retain the illusion that he can turn this man into a domesticated servant-companion.

B « Robinson avait à rompre avec son existence passée pour espérer accéder à une autre forme de vie. » Explain and discuss this statement.

Initially, Robinson responds to his predicament by trying to escape. When this laborious attempt fails, he drifts into despondency and literally wallows in self-reproach. When he eventually pulls himself together, Robinson faces his isolation on the island with the only responses he knows, and these derive from the values of his British Christian upbringing. Firstly, he resolves to keep a log-book in order to exercise his powers of intellectual evaluation. He establishes an administrative structure with rules and regulations of which he is, self-evidently, the only arbiter. Everything must be labelled. He practises the Protestant work ethic by building and cultivating. Much of this activity, however, turns out to be futile in the face of the overriding problem of his isolation. His role as Governor was, as he saw it, to tame nature, to install order where there was chaos. He now experiments with new types of relationships with nature: son-mother and sexual partner. These experiences are both exciting and worrying: he is afraid of becoming dehumanised, of allowing the 'civilised' aspects of his routine to slip away. His instinct is to cling to the conventions which provide security, but at some level he recognises by now that this is not a viable solution. The arrival of Vendredi will provide, in the fullness of time, the encouragement he needs to redefine his values. His first instinct, i.e. to convert this savage to Christianity and to impose upon him a middle-class European set of rules, soon proves to be erroneous. The explosion caused by Vendredi forces Robinson to reconsider his attitudes. He becomes disposed to study Vendredi as a model and not as a savage to be tamed. The pleasure of each moment can now be seen as more valuable than tablets of stone. Communion with nature becomes more important to him than communion with God. Master and slave become brothers. Consequently, when the possibility of departure presents itself, a return to the old way of life no longer appeals to Robinson. He has found a new way of living which is more fulfilling, and in which the old ways have no relevance.

C 'It is easy for the modern reader to identify with Robinson.' How far do you agree?

The candidate must be allowed to form a judgement here, but this should be based on the issues which Tournier felt were of immediate significance to the 20th century reader. Answers need not mention every possible interpretation of the novel, but will be expected to consider some of the following themes which the author regarded as worthy of engaging the modern reader:

- In the face of alienation, the instinctive need for religious, administrative and social structures to ward off a sense of fear.
- The Protestant work ethic which gives meaning to an otherwise amorphous existence.
- The temptation, in loneliness, of self-abuse and physical degeneration;
- Re-evaluation and possible redefinition of attitudes towards races with very different ways of life.
- Rejection of the concept that nature must be exploited at whatever cost.
- Fascination with sun-worship and other quasi-pagan cults.
- Embracing a hedonistic life-style as opposed to one constrained by feelings of guilt and subservience to Christian morality.

The main themes are generated by the problems, much explored by Existentialist writers, of how to cope in a vacuum. Candidates may or may not empathise with Robinson as he transforms slowly and often painfully from poker-faced bossy efficient Protestant to sun-worshipping sixties hippy.