

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS

Pre-U Certificate

**MARK SCHEME for the May/June 2011 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 Quelle est l'importance de l'amour et de l'amitié dans ces ouvrages? Répondez en vous référant à deux ouvrages.

Toto le héros: The female figure marks significant stages in Toto's development, and love, even when he is betrayed or disappointed, forms one of the major themes of and influences in Thomas's life. He remains something of a Romantic and naive persona: love in his childhood is the relationship with his mother and with his sister. In the latter friendship and love become confused, and it is his idolisation of his sister, even after the guilt of coercing her to burn down the Kant's house which leads to her own death, which haunts him in later life. The association with Evelyne starts because of her physical resemblance to Alice, but the relationship is perhaps doomed to failure because of the feelings of guilt (and suggested incest) which haunt him. Morality seems to play no major role, and it is of little consequence, for example, that she is already married when she becomes the object not just of passion, but also obsession. Obsession also characterised his friendship with his sister; he was jealous of her interest in someone else, Kant. Thomas only realises his love for Evelyne at the end of his life and only then can he contribute something positive (passing himself off as Kant to the killer); up to this point he has been a disappointment to himself, and seemingly found it difficult to strike up friendships with those around him, especially in old age. Friendship is also important in the close relationship with Célestin, his disabled brother, which is particularly warm and touching.

Le Blé en herbe: The theme of love and friendship centres around the two major female figures, Vinca and Mme Dalleray, and their relationship with Phil. Vinca has been a childhood friend and is expected, in the fullness of time, to be his wife. Not yet fully shaped as a woman, she exerts a charm of her own, and the relationship between her and Phil is one of innocent friendship – until the end when their 'love' becomes physical. Mme Dalleray is the catalyst of his change from boyhood to manhood. She initiates Phil into the physical aspects of love, but also shows up his emotional fragility and immaturity. She is both a rival of Vinca and complementary to her, in Phil's mind. She causes him feelings of guilt and embarrassment which he tries to relativise: *C'est ma maîtresse, ce n'est pas mon amour*. Candidates may also examine how Vinca's attitude changes: from childhood friend, through lack of recognition from Phil during the Mme Dalleray episode, to a need for recognition from Phil and her demand to him of a declaration of love. None of the characters contents themselves with the relationships they have with each other: *l'amour* is an absolute standard against which relationships are measured; it is obsessive and elusive; it is a vector through which control and power over another character are sought.

La Vie devant soi: Friendship and love together form a major theme in the novel. Love and emotional warmth tend to be associated with the female characters, especially Mme Rosa. She is presented as a substitute mother for Momo, the guarantor of his well-being, and is the person for whom he develops the deepest emotional ties. Over the course of the novel their roles are reversed. In the end Momo cares for her in her declining months, and perhaps despite the irony and satire, love comes across as the necessary underpinning of existence. Friendship develops into maternal love through Nadine, the actress, when she becomes his second foster mother. The themes of money and love, particularly commercial love, are entwined in Rosa's past and in Lola's earning potential. Their activities are always portrayed as being a means to an end, for example Rosa in fostering the children of fellow

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professionals. Men are associated generally with friendship and respect, and in Momo's contact with them he receives advice and guidance: M. Hamil, the wise and reflective Muslim adviser is the centre of one of the major themes: *est-ce qu'on peut vivre sans amour?* Dr Katz, the Jewish doctor whose conversations deal with illness and death. In spite of all the woes and evils that the world throws at the characters, the emphasis remains on the value of friendship and love to survive it all.

B Commentez le développement des personnages principaux. Y a-t-il des points en commun entre ces ouvrages ?

The works are linked by the overriding theme of personal development on the road from childhood to the adult world. There will be pretty extensive consideration of the events and changes in the characters' lives. Momo's experiences in *La Vie devant soi* are the formative years of a child refracted by the tongue-in cheek commentary on events and social mores. A close connection is drawn between the needs of a young child, helpless to survive by himself and discovering life's rich complexity, and those of a dying adult (Rosa), equally helpless and reliant on the love and care of others. Details of Momo's learning and development can be given usefully: his learning the ways of the world, human nature, how dreams and reality intertwine and diverge, and how he emerges well-balanced and sensibly ambitious, ready to confront adulthood. His confidence and trust in others contrast with that of Phil in *Le Blé en herbe* and Thomas in *Toto le héros* who are both more fragile psychologically. Phil's emotional learning curve is steep in his introduction to the mental and physical demands of physical love by Mrs Dalleray, and he is confronted with having to take responsibility for his actions and dealing with the feelings of guilt experienced by betraying his love for Vinca. All three characters use friendship and emotion in an attempt to gain control or possession of the other (or Other); it is not mutual and freely given, compared with *La Vie devant soi*. Thomas is haunted by the obsession with his sister (feelings of guilt, love, friendship) which pursues him into later life. Even as an adult, Thomas seems naïf and impetuous in his amorous adventures, contrasting with the sure-footedness and social (and emotional) confidence of Kant, Evelyne's husband. Phil is setting his first unsure steps into the emotional world of adults, and his mindset contrasts strongly with the emotional (psychological) maturity of Mrs Dalleray and even that of Vinca. Whilst all the works show some form of *apprentissage*, the conclusions are contrasting: Momo has made his own way towards adulthood, and has been completely giving of himself to others; Phil's development has shown that childhood friendship through proximity to Vinca has evolved into an awareness of differences, heightened by sexuality and a complex psychological need for recognition in the eyes of Vinca (or another woman) and control over her; Thomas gains happiness and peace of mind only at the end of his life when he comes to terms with his childhood (reconciliation with Evelyne, resolution of his guilt through self-immolation).

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2 La France pendant la guerre (1939–45)

A Les Français, peuvent-ils être fiers de leur comportement pendant la guerre ? Répondez en vous référant à deux ouvrages.

The French, of course, did not wish to go to war, but reacted to the German invasion in the ways they deemed best. An assessment of the differing French reactions will target the question. In the film, leaving the city was intended to give the family greater protection as it was away from a major population centre and soldiers' barracks. Some boys are sent to a boarding school in the country, an island of relative calm in the midst of the war. Julien is an established pupil, and is inquisitive when he is joined by Jean Bonnet, whom he discovers is in reality Kippelstein (Jewish, and therefore under threat from the race laws). Much of the film is from Julien's point of view, and the story charts Julien's growing friendship with Jean in an atmosphere of a boys' school. He finds it strange that Jean does not take communion nor eat pork, but does not, importantly, descend to the rabid anti-Semitism of others' after establishing that Jean is a Jew. Julien's brother, too, shows rare courage in his comments in the restaurant. The film demonstrates how the underground support network worked for those escaping Nazi oppression. The Church is portrayed in a positive light: le père Jean and his fellow priests take in a group of Jewish children in full knowledge that they are risking their own lives. They act not out of pride so much as out of a sense of humanity. The 'good' are counterbalanced with the evil of the French milice who were more than happy to collaborate and support the invading army. In between, the Judas figure of Joseph, who in an act of vengeful spite denounces the Jewish children and le père Jean. In itself the film evokes the ambiguity of French reaction to the Germans: there were those who remained true to their principles and their country, and those whose moral compass seemed broken. Many others were simply selfish and did what they could for themselves (e.g. black market).

In *Le silence de la mer* the primary setting of the story is the accommodation of the uncle and niece; the remainder of the village, and indeed the country, are largely absent, though there are some indications of how the French reacted to the arrival of the invaders: eg Werner von Ebrennac talks about the arrival of the army in Saintes : « *j'étais heureux que la population nous recevait bien* », suggesting a certain docility before the invaders. Politeness and hospitality seem to weigh heavily for some, and the uncle in particular, who is troubled by the silence he maintains when von Ebrennac is present. Although he has taken a vow of non-cooperation in not talking to the man, he feels that this is rude at a basic level: « *je ne puis sans souffrir offenser un homme, fût-il mon ennemi* ». This may be small beer in the great sweep of war, but candidates could argue that it demonstrates a pride in oneself and one's country; the uncle may not have had a choice in letting the officer be billeted in his house, but he can hold his head up for having kept firm to his word. The niece too, who grows emotionally attached to the German officer, remains immured in silence, keen to support the uncle, and does not give into 'horizontal collaboration'. The story could also be interpreted as being more ambivalent, and indeed was criticised by some for the rather sympathetic depiction of von Ebrennac. The uncle, for example, chose not to lock the back door, thus allowing him to talk to them every evening, and the uncle rather enjoyed some of his observations. The German, for all his culture and intelligence, seems limited in his grasp of the army's overall intentions until his visit to Paris; but he is no less complicit in the army's actions. Candidates may also draw attention to the fact that the story was published in the heat of war (1941), whereas the other two works are retrospectives, and comment appropriately.

Tanguy is the record of a child who makes his way in the tormented world of adults at war. What he gains is an exceptional maturity for a young man of his age. His contact with the French comprises largely his incarceration in concentration camps, one in the South of France, the other in Germany. The father, who is French, comes across as selfish and uncaring, and has no positive emotion for his mother or Tanguy himself. He represents a

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boorish and generally unsympathetic (and xenophobic) mentality (e.g. '*nous commençons à en avoir assez de toute cette racaille... qui déferle chez nous d'Espagne*'). He even denounces his own family to the police so that they are interned. Tanguy's existence in Clermont-Ferrand is unhappy, and the French are portrayed as rude and unhelpful. Life in the camp is a litany of misery; he and his mother are even excluded from the handouts from volunteer organisations. When he is transferred to the school run by monks, Marcel is welcoming and attentive but Albert is scornful of Tanguy's presence. In Marseille he is critical of the general reception given to people in France (the unfriendly hotel proprietor), and in staying with a friend is rounded up by the police. Racism and lack of humanity prevail: hence he is jostled and (unjustly) insulted ('*sales youpins*') before being deported to Germany with a group of Jews. The picture of French attitudes through his child's lens, is one of a lack of compassion and humanity; unfriendliness, a lack of hospitality are common, and aside from a few exceptions self-interest prevails; the war brings out the worst in people.

B Quels sont les effets les plus négatifs de la guerre ? Répondez en vous référant à deux ouvrages.

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. He is not allowed to settle nor to feel welcome, even by his father. There is plenty to discuss in the way of misery, deprivation, treachery, disappointment, and lack of humanity shown by so many. The picture painted after the war offers little improvement for Tanguy.

Au revoir les enfants comes across as less oppressive, and contrasts a lot of the negativity of war with human kindness and generosity of spirit. Nevertheless human nature in wartime often mutates to become the survival of the fittest (e.g. a flourishing black-market because of food shortages, collaboration with the enemy for personal advantage or because of a moral vacuum (*milices*); there is a climate of insecurity because of possible denunciation to the Germans (eg Joseph), and on a larger canvas the repressive consequences of national socialism such as anti-Semitism, internment and death in Auschwitz & Mauthausen concentration camps. The death of so many in the school leaves a note of despair and regret in Julien's retrospective.

Le silence de la mer shows the relationship between two French characters and a German officer. There are more fundamental characteristics under discussion here, such as humanity, culture and dignity, rather than the more obvious physical privations of war. In his Romantic way, the officer shows just to what extent his wonderful past (literature, music, love) have disappeared and been overlaid with military oppression and the rather sterile relationship with his hosts. His discovery about the true nature of the German war aims shakes him out of his complacency ('*je ne regrette pas cette guerre*' becomes '*il n'y a pas d'espoir*'). Von Ebrennac's despair that '*L'Europe ne sera plus éclairée par cette lumière...C'est la grande Bataille du Temporel contre le Spirituel*' centres on the disappearance of Culture under the Nazi jackboot. The conversation alerts the reader to the possibility of the subjugation of France (*une chienne rampante*). It is an emphatic reminder of the the dangers facing the French of being oppressed by National Socialism, and, from the point of view of 1941, how every aspect of French life could be irrevocably altered.

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3 Regards sur la guerre d'Algérie

A Les Algériens, sont-ils les seules victimes de la guerre d'Algérie ? Répondez en vous référant à deux ouvrages.

The easy answer to the question is a resounding negative: the lesson to be learned from looking at all these works is that violent decolonisation and the struggle for political control leaves no place for innocence, morality or justice for the individual. 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.

Camus 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. (*'il vaut mieux souffrir certaines injustices que les commettre'*). His preferred option is that Algeria should remain French, but that there should be some political compromise.

In Daeninckx' novel the Algerian demonstrators are the object of police brutality, and some 400 are killed at the beginning of the novel, (though official reports suggested only four protesters die). 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 are in danger of being discovered (historical truths !) 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 are not just a policeman, but state morality and historical truth.

Of course, it is possible to talk about the tragedy of the Algerians themselves; they suffered enormously from French economic policy in the lead up to the war and treated as second class citizens for the most part. The Algerians did gain their independence at a price, and the French spent the next 40 years digesting dyspeptically the events and outcome of the war. If victory there is, then it is a Pyrrhic one.

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B Quelles différences y a-t-il dans la présentation des événements de « la guerre d'Algérie » dans ces ouvrages ? Répondez en vous référant à deux ouvrages.

The film is a gritty and hard-hitting portrayal of the development of terrorist attacks, the repression and their effect on the lives of the citizens of Algiers made only a few years after the granting of independence. It was sufficiently powerful – and critical – of the methods employed to be withdrawn from French cinemas. (Its relevance today is palpable, and was shown at the Pentagon before the recent invasion of Iraq). A combination of striking images and aggressive music make for an emotional re-enactment of one of the most infamous periods of the war, the operation to root out the terrorist network from the capital.

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 (e.g. life in prison, the scenes of torture, the bombing of the Air France office 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 on to 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' *Chroniques* are pieces of journalism which together make up a picture of his contemporary world and an analysis of some aspects of the historical background to the country and its population. The background he paints is one of poverty and deprivation, a compelling condemnation of France's exploitation of the huge territory. *L'Algérie est plongée dans une crise économique et politique qu'elle a toujours connue.....des hommes souffrent de faim et demandent la justice.* The events and political decisions (or lack of them) are analysed, but Camus 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'*) His is a concern for humanity in general, and he tries to appeal to reason. He is more a moral conscience than a politician, and there is a deep-seated attachment to the country of his birth, its heritage and concern for its future; these are apparent even in the titles of some later pieces: *L'Algérie déchirée, Appel pour une trêve civile.*

The novel *Meurtres pour mémoire* is in the format of a detective story, entwining the two threads of the effect of the Algerian war in 1960s Paris and the state's cover-up of deportation of Jews and collaboration with German authorities in the war. The parallels between the two events are clear: disappearance and killing of a number of the population, the manipulation of public opinion, the moral bankruptcy in the face of political expediency. It broadens the Algerian war into a larger concern for the author, and confronts the reader with questions to be asked about the presentation of history and the manipulation of collective memory.

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4 La Ville francophone

A Comment réagissent les adultes envers le comportement et les actions des jeunes ? Répondez en vous référant à deux ouvrages.

Family members are naturally conservative, and attempt to bring up children in an environment which shows respect for others. The urban setting, however, often introduces influences which work against the family's goal.

In Chatillez' satirical film, for example, 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. As the doctor pronounces when the two babies are born, the two children do not have the same chances in life, and the film highlights the desire of the 'have nots' to gain the wealth and trappings of a comfortable family, and the guilt and complexes of the bourgeois family not to admit that there any cracks in the moral edifice or that their behaviour is on a par with the proletariat. This is evidenced by the moral vacuum surrounding the Groseille children (robbery, theft, prison, deception, sexual favours) are either tacitly tolerated or explicitly accepted and condoned by the parents. They are interested in supplementing the state handouts they receive. 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 standards at table or in his rigid unemotional role as husband; the hypocrisy of the bourgeois values and beliefs is effectively highlighted.

In *La Haine* candidates are likely to identify the police as the obvious group of adults: consideration will be given to the mutual hostility between police and the gangs of youths (the riots at the beginning of the film; the frustration, fear and battle of wills over such events as the rooftop barbecue; the harsh treatment of the two arrested by the Paris police; the role of the plain clothes policeman). Vinz' relationship with his grandmother is significant. At the breakfast table, his grandmother reproaches those who set fire to the school during the night. According to her, they begin by burning schools and end up no longer going to synagogue. She clearly implies that Vinz, who has neglected religious practice, is implicated in the previous night's destruction, and the reprimand is a reminder of the slipping authority of adults. Respect is shown by the three central characters for their immediate family, and discipline is strict: (Vinz goes shopping for the family, and fears buying the wrong sort of peppers, not wishing to incur grandmother's wrath; Hubert gives his mother money for the electricity bill from his drug selling proceeds and is instructed to procure textbooks for his imprisoned brother). Adults in the family here provide a direction and a structure. This contrasts with the attitude shown by them to other adults and by adults to them: the relationship is one of threat and violence (eg skinheads who attempt to capture Hubert and Said, or the police who are portrayed as bent on roughing up or killing young people, a vehicle for violence and oppression). Mention might also be made of the episode in the art exhibition, where Parisian visitors are tolerant of the three young men; however, the failure of dialogue (especially with Said) and ensuing violence suggest a lack of communication and shared values between adults and youths, between the city centre and its outskirts.

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In *CRAZY* the family situation is a more complex one with regard to adults: mother is seen as a standard maternal figure, emotionally attached and caring for her sons, reliant on the Church for moral guidance. The father, something of a caricature of the masculine figure of dominance, has to come to terms with a variety of personal challenges: Raymond's descent into drug-fuelled hippyism, and Zach's femininity as a child, his 'gift from God', and his homosexuality. The father's reaction ranges from conservative isolationism, through paternal concern to a questioning of religious authority to a more open-minded acceptance of individualism at the end. His attitudes are contrasted with those of the psychiatrist Zach sees. Other adults show more varied reactions to Zach (eg Mme Chose with whom he has a psychic relationship, the priest who remains the exponent of a distant faith and the source of guilt for the family). Patterns may be discerned between the adults' reaction in the films. The closing scene of reconciliation between father and son points to the continuation of dialogue and strengthening of family bonds rather than a generational conflict.

B Analysez l'importance de la ville comme décor. Comment l'espace urbain influence-t-il le comportement des gens ? Répondez en vous référant à deux ouvrages.

One of the key influences on behaviour, thought and action in these films is the role of the urban environment itself. The fact that there is density of population, that there is to a greater or lesser extent a built environment (as opposed to greenery and nature) which offers shelter, services, a spiritual focus or not, leads to the surroundings becoming an actor in the films.

La Haine, set in the Parisian suburbs is a concrete, soulless collection of high rise blocks which prevents integration and civilised behaviour. Space is limited, and there is no feeling of relaxation, only tension. The grainy black and white shots present the area as a desert. Even on occasion when there are social activities, these seem ephemeral (the barbecue on the rooftop) or doomed to failure (Hubert's fitness club). Concrete and glass are oppressive, and many of the scenes give an impression of confinement either through the limited space (rooms in flats, car parks etc) or through cinematic techniques, (e.g. Vinz interacting with the mirror on the wall). The interior of flats is sparsely decorated, underlining the lack of coziness and limited success of trying to impose individuality and identity. Often Vinz, Hubert and Said sit still in their wasteland, ironically posed in front of empowering graffiti ("*Nous sommes l'avenir*"); the camera is the only thing in motion, zooming in on their stagnation. Much of the atmosphere of the film is provided by the latent violence refracted by the urban background.

C.R.A.Z.Y. The striking difference between this film and the others is, of course, that it is set in Quebec, and the urban layout is North American, though the life inside the house is (stereotypically) québécois. The Catholic tradition here is strong, and a number of scenes take place in the local church: Midnight mass is celebrated, and the church is a focus especially of Zach's psychological development. The major part of the film centres on the family's home town. Motorbike or car are essential to get around, and it is the failed suicide attempt on motorbike which forms a key part of Zach's development. The car, too, provides an atmosphere of freedom and happiness in Zach's youth (head out of window in the wind, the trip to buy chips). Similarly, when Zach is feeling threatened at school, he relies on his brother to take him home, for a fee. The Canadian town, in a number of ways, echoes the same urban problems of North America, for example drug abuse and social fragmentation with climatic extremes. The town has all the anonymity of a North American city; this contrasts with the dream of escape (symbolised by the picture on the wall of Mme Chose), and Zach's subsequent flight (in both senses) to Jerusalem. This is a foreign, sensual, mystical city which is fascinating. Here he has an intensification of his physical and spiritual experiences; symbolically it is here too, in a street market, that he finds a copy of the Patsy Cline record he broke in his childhood. Jerusalem becomes a symbol of Zach finding himself

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on a number of levels, and after flirting with death in the desert, he returns home a changed person, a prodigal son, to the town of his childhood where he gains acceptance by his father.

La Vie est un long fleuve tranquille is set in a provincial town which is subdivided into different socio-economic areas. The inhabitants of one area rarely venture into territories beyond their address, and as the police check shows, are treated differently by the authorities. The Le Quesnoy have an imposing property of character set in comfortable grounds, reflecting the wealth and social position of the family. There is plenty of room to work individually, to relax communally (boat cleaning etc) and to eat together. The environment is formal, and behaviour is expected to be as well. This contrasts with the Groseille flat in an anonymous block. Communality is enforced through lack of space and a certain social life arriving in cars (the daughter's suitors) or met on the stairs (EDF man). There is a lack of privacy from neighbours, so that when Maurice's mother shouts down at him from the balcony, the whole block can hear her. Similarly, when mother returns from shopping, she basks in the knowledge that her neighbours will be watching her from the tower block emerging from a taxi, a sign of new found wealth. The church and the Catholic school are preserves of the bourgeois, whereas the waste tip and the canal are where the Groseille children and their friends pass their time. Thus the background is somewhat stylised in reflecting wealth and education. The only environment open to everyone in the film is the hospital, which is where the confusion of identity started!

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5 Les années 1990

- A « Ce qui motive les personnages principaux, c'est l'égoïsme, l'arrogance et le mépris pour les hommes ». Qu'en pensez-vous ? Répondez en vous référant à deux ouvrages.**

Un Héros très discret : Albert's disappointment and disillusionment about his father's 'legend' is the starting-point for the film's investigation into the power of persuasion, the manipulation of memory and the desire for success both in the eyes of others and on a personal level, through reconstructed identity. Albert wishes to recreate a sense of heroism, and to some extent imitate his father's actions but also exorcise the ghost of disappointment of discovering the truth about his father's war record. He sets about his own myth-making in the course of the film. Initially he needs encouragement (e.g. through Dionnet), but once he gains acceptance as a member of the FFI, his motivation derives through manipulation of others, pretence and role playing. The lie becomes an obsession (and the hollowness of the real Albert is accentuated by the ordinariness of his life). He is keen to impress others and to be seen as a 'hero', and this is the motivation between his continued self mythologizing which ultimately shows contempt for the real heroes of the war and a selfish desire to be famous.

In *Rouge*, it is the judge who reflects the distancing from society, and who, by his very profession, feels superior to others and sits in judgement on them, devoid of warmth and emotion: this is evident from the outset when he coldly receives a visit from Valentine with the injured dog. There is some development of character to explain his attitude of bitterness and reserve (his studies, the discovery of his girlfriend seeing another man). He lives alone and is not in contact with his neighbours, but spies on them, listening into their phone calls, and even demonstrates that one man is a drug dealer. He does listen to Valentine's suggestion that he turns himself in, and from this point, when he is judged rather than judge, he becomes more attuned to human warmth and social community; the film is, after all, under the banner of *fraternité*. Whilst he was certainly scornful of his fellow man at the beginning and is ready to infringe their privacy, there is change – to show the value of community and respect for others.

In *Saga* the position of the writer, the importance of fictional drama on the TV, and the blurring of fiction and reality in the novel all hand enormous power and influence to the four main characters. As the TV series grows in popularity and ratings, the importance of what is written and the interaction of the characters affects the reactions and creativity of the writers. 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: Marco particularly suffers when TVs are dumped in front of his flat as a mark of disdain and criticism. Louis too is cynical in the murder of his wife and the subsequent use of the murder plot in a script. The stinging criticism that is delivered by the anonymous voice at SOS Amitié is unforgiving. Here there is confirmation that the series was a crutch for people, they identified with characters. The ending of the series took away all sense of hope, and that was why SOS Amitié was being swamped by callers in need of support. (*Vous avez fait exploser l'espoir que vous aviez fait naître chez ceux qui en avaient le plus grand besoin...La vision du monde que vous proposez est celle d'une jungle qui finira par nous engloutir tous. La vie est une maladie grave, au mieux on peut espérer ne pas trop en souffrir en attendant la délivrance*).

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Nevertheless, when Marco visits the others after the end of the series, he finds that they are more balanced, Louis in Italy, Jérôme in New York, Mathilde on an island, and they have a much healthier regard for other people, perhaps because they have escaped from television work. The ending of the novel, though, with Jérôme and Mathilde writing scenarios for the UN, albeit with a more bridled imagination, does little to suggest that their self-importance is diminished: *Ils ont besoin de nègres pour écrire l'Histoire à leur place, mec.*

B La réussite professionnelle est-elle plus importante que le bonheur personnel dans les ouvrages ? Répondez en vous référant à deux ouvrages.

There is a theme of dedication to success in professional life which at times threatens to dominate personal concerns and preferences in all three works.

In *Un Héros très discret* 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. 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 fear of being discovered for who he is and his conscience 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. The end of the film shows him in prison being visited by his two wives. In final interviews, we learn that Albert later continues to successfully practice his philosophy that 'the best lives are those that we invent', which gives lie to the desire to be happy above all else.

In *Saga* the four main writers' success in penning the TV series determines their individual happiness and wealth. The way in which they are recruited to the job (invitations to those whose careers have peaked – Louis and Mathilde – or those who are desperate for work – Jérôme and Marco – and the conditions in which they have to work (intense collaborative efforts cooped up in an office-flat) ensure that the new job becomes the major focus of their lives. The professional and the personal become intertwined, confused and blurred, until the professional gains the upper hand. The writers are delighted when newspapers report the success of their series and the public take on the characteristics, language and gimmicks of the script and its characters. Their friends are more interested in their own personal lives; thus Charlotte is frustrated with Marco's obsession with his work and walks out of the restaurant, for example, and subsequently takes her leave (via a post-it note announcing a prolonged absence). Marco is the character whose thoughts we are most privy to, and he finds the demands of the job such that when he is invited round by friends, he admits: *j'ai l'impression de revenir à la civilisation après des mois d'exil....Ce sont de vraies gens avec un vrai quotidien, et je me fous de savoir s'il est banal, vraisemblable ou réaliste*; but his mind wanders back to the plot of *Saga*. It is only when he discovers that he has fathered Charlotte's child that he is jolted back to normality.

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Even after the end of the series, the others are defined by their success in the commercial world of writing. Mathilde, at least has spent time in her *petit jardin secret* on an island, whereas the other men have sought success and fame abroad (Louis in Italy, Jérôme in New York, both in cinema). They are, though, reasonably content on a personal level to have achieved their goals.

Rouge traces the development of two contrasting characters: Valentine, a young woman who, as a natural, warm, caring student contrasts with the cynical, detached judge. One is starting out in adult life and seeks happiness; the other has already brought his career to a close, but continues to live life as if he were still in court, judging his neighbours by means of evidence gained through telephone bugging. One reason for the judge's lack of faith in humanity is his disappointment in love, and this theme is echoed by the student lawyer Auguste whose happiness at his exam success is undermined when he discovers that his girlfriend Karin has taken another lover. Valentine has a series of modelling engagements, but her work is never allowed to dominate her life. The judge, in conversation with her, particularly after the fashion show, demonstrates that his attitude is undergoing change; he talks of his broken heart but shows a sense of happiness and comfort that she had not seen before. Up to that point he has shown little care for others in a personal sense, yet the end of the film portrays him tuning into the news to find out about the ferry disaster and whether Valentine has survived. The way that the film is made with interconnecting images, symbols and colour (red) underline the importance of connections: the connections enable transcendent humanism by showing that people are linked in enlightening, moving ways, and that individuals can surmount their own problems through sympathy with others and the development of community.

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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. Examine the reasons for Oreste's state of mind, and the nature of the ending. Comment on any other features which you consider important.**

Oreste has gone mad following the suicide of Hermione. In his previous speech, he declares that the Gods have visited every possible misfortune upon him. He feels that it was his fate to be the victim of their vindictive wrath, and that the logical conclusion is for his own blood to mingle with that of Hermione and Pyrrhus.

He has a vision of rivers of blood, which he takes to be that of Pyrrhus, whom he killed at the behest of Hermione, who then denied having given the instruction. Hence the reference to her imagined attempt to protect Pyrrhus from Oreste's sword.

Candidates may elaborate on the issues of jealousy and frustration caused by Pyrrhus's rejection of Hermione and hers of Oreste. His love for her has destroyed him, and he invites her to complete the process in place of the furies.

The ending thus shows the destructive power of passion, and the uncontrollable nature of the quasi-supernatural forces at work. The only main character to survive / remain sane is Andromaque, who is driven only by devotion to her son and to the memory of her dead husband.

The best answers may offer thoughts on the related imagery of the power of the Gods and that of psychological forces. Other points worthy of credit would include the characteristic features of a flow of despairing questions and the use of alliteration.

- B 'One of the main reasons we feel sympathy for the characters is their transparency.' Discuss.**

Candidates might be expected to show some awareness of the theory of tragedy in relation to sympathy/pity. It could be argued that there are other reasons why we feel sympathy for the characters, e.g. the cruelty of fate or the sense of entrapment, but answers should focus on the way in which the protagonists articulate their own vulnerability. Relevant examples will be taken from speeches in which they face agonising choices, sometimes pretend that they can resist temptation, but invariably give way to it in the end. Oreste knows that he is fatally attracted by Hermione, and suffers constant torment as a result of his inability to turn his back on a hopeless situation. Pyrrhus evokes sympathy by his willingness to sacrifice everything in exchange for a kindly glance from Andromaque. Hermione may be triumphant when she thinks that Pyrrhus has decided to hand over Astyanax to the Greeks, but the self-destructive nature of her revenge when he changes his mind are expressed in terms which are bound to provoke pity. The best answers may assert that human weakness is expressed memorably and the workings of passion seen to reduce even the greatest warriors and noblest princesses to a level of helplessness with which any human being can identify.

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- C 'The confidant is always eminently reasonable.' Discuss the role of the confidant in *Andromaque* in the light of this observation.**

The confidant is a theatrical device. He or she must listen to information and thoughts which need to be shared with the audience, and offer advice which will generally be acknowledged as being potentially beneficial but will be ignored because it does not chime with the demands imposed by irrational passion. The confidant expresses the spectator's perception of the implications of each situation, and his/her ability to react in the best interests of the main character contrasts with the latter's capacity for self-destruction.

Answers should offer relevant details on the advice offered by Pylade to Oreste, by Phénix to Pyrrhus, Cléone to Hermione and Céphisé to Pyrrhus. Good answers will not remain on a narrative level but will analyse the reactions of the main characters to the advice offered.

7 Molière, *Les Femmes savantes*

- A Write a commentary on the following passage. Explain the situation, Bélise's response to Clitandre, and in what ways the encounter is comic. Comment on any other features which you consider important.**

The situation is that Clitandre is seeking the support of Bélise in his bid to marry Henriette, because Philaminte (Bélise's sister-in-law) needs to be persuaded that he is acceptable as a potential son-in-law. Such acceptability is bound to be called into question because he does not subscribe to the pseudo-intellectual activities of Philaminte and her *salon*. It is therefore essential to identify the *sincère flamme* as being that of Clitandre for Henriette. Bélise's reaction can only be fully understood in relation to her limited understanding of, but total commitment to, the theories and practice of the *précieuses*. These women wished to have *soupirants*. Bélise lives in a fantasy world in which many men wish to fulfil this role in her life. These women declared that all allusions to physical love and explicit expressions of affection were unacceptable. Bélise berates Clitandre for conveying to her that he loves her. Clitandre's attempts to clarify the purpose of his visit are met with a (predictable) failure on Bélise's part to grasp reality. She assumes that Clitandre is using *précieux* language to 'disguise' his passion for her, just as is the case in the contemporary novels which she may have read. Credit should be given for an understanding of comic techniques: the *dialogue de sourds*, the predictability of Bélise's reactions, her inflexibility, and her cheerful lack of self-awareness. Answers may also, usefully, suggest how the audience can share Clitandre's frustration and enjoy the visual impact of Bélise's absurd vanity alongside his bewilderment at her self-confident ramblings.

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B How does Molière create comedy out of domestic conflict?

The essay is about the effect of Philaminte's tyrannical behaviour on Chrysale, Henriette, Clitandre and Martine. Candidates should be aware that Molière consistently seeks to poke fun at the pretentious and the inappropriately over-confident, rather than to give the impression that they will win the day. The thrust of this argument might be that they are depicted from the outset as having very obvious limitations which will make it impossible for them to impose their lunatic vision of the world on those whose aspirations are sane and reasonable. The stock comic figure of the hen-pecked husband is more significant than the notion of cowardice. The latter aspect is portrayed as being comically predictable, as Chrysale's bluster is systematically dismantled by Philaminte's physical presence. Philaminte's determination to force Henriette to marry Trissotin is not frightening because Trissotin is so obviously and comically vulnerable to being exposed as a grasping imposter. Philaminte's persecution of Martine is laughable for the inappropriateness of its motivation. Moments of potential pathos are deflated by ridiculous behaviour or conventional *coups de théâtre*. Credit will be given for relevant examples.

C 'Molière does not attack scholarship and sophistication as such.' Explain and discuss this comment.

A competent answer rests on an understanding of Molière's intended target, which is unjustified pretention rather than genuine scholarship. The butts of Molière's satire are invariably shown to have an obsessive behaviour pattern which disrupts (rather than enhances) domestic / social life. His characters have an *idée fixe*, the importance of which, for them, is out of proportion to its role in the life of rational people. The women in this play are imitating the *précieuses* of the great 17th century Parisian *salons* in an obsessive manner and without the native intelligence or aesthetic sensitivity possessed by the exponents of *préciosité* such as Mme de Rambouillet. Candidates may usefully quote Clitandre, who makes it clear that no criticism of female participation in scholarship and culture is intended, rather that the aim of certain women is to « se rendre savantes afin d'être savantes ». His attack on Trissotin and the like focuses on their *babil importun*, their self-importance and pretentiousness. Candidates should be able to give examples (such as the reaction to Trissotin's sonnet or their claim to have seen men on the moon) of the comic contrast between the characters' pretensions and their incompetence, and of the manifest inability of Vadius and Trissotin to live up to the image of Classical scholars, poets and philosophers which they wish to convey.

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8 Voltaire, *Candide*

- A Write a commentary on the following passage. Explain what light it throws on the characters and their ideas. Consider the relevance to this discussion of what happens at the end of the extract. Comment on any other features which you consider important.**

Candide has just been reunited with Pangloss, who is stricken with a sexually transmitted disease which he has caught from the servant Paquette. He has no money for medical treatment, so Candide asks for Jacques's help.

Jacques: a rare example of disinterested generosity. For all his native goodness, he is, nevertheless, a stern realist. Views on human behaviour contrast to those of Pangloss, in that he believes that human beings have, of their own volition, departed from the innocence with which they were born, and chosen to become destructive. Rejects the view that all is for the best. Recent events might give Candide pause for thought on this matter, as his naïve acceptance of Pangloss's theories have already been tested by a sequence of appalling experiences.

Pangloss: believes that all human behaviour is part of a necessary chain of cause and effect which reflects the harmony of creation. Assertion that individual instances of human misfortune contribute to the general well-being of mankind is, in itself, a caricature of the theory of Optimism, which well-informed candidates might usefully choose to outline. Second remark heightens the satire, in that a greater number of individual misfortunes can only be perceived as a good thing for humanity at large by someone with an absurd perception of reality. Intellectual inflexibility shown by the way in which he even interprets his own worst experiences as being part of a necessary and positive chain of events. His true intellectual capacity (he can read and do sums) are seen in their true light in the real world, in comic contrast to the grandiose academic status he claims in the little world of Westphalia.

Voltaire loses no opportunity to make satirical remarks about the professions whose rapacious nature he despised. Doctors are described as having no time for anyone who cannot pay. Lawyers think only of lining their own pockets when dealing with cases of bankruptcy.

The closing sentence ridicules Pangloss's theories by juxtaposing his pronouncement about cosmic harmony with the onset of the storm generated by the Lisbon earthquake.

- B Discuss the implications of Candide's visit to, and departure from, El Dorado.**

Answers on El Dorado do not necessarily need background material about concepts of Utopia. The essential perspective is that of an imaginary place which reflects how an ideal world might be, and of a fiction which prompts Candide to reflect on the harsh realities of the real world. Whilst to some extent Voltaire is following the fashion which favoured travellers' tales of exotic places and peoples, his El Dorado is more a reflection on what society could be like if people behaved differently.

The contrasts between ideal and real might focus on material wealth, the law, architecture, openness and hospitality. People are not covetous. The extensive and (in Voltaire's view) corrupt legal system which has grown up in Europe is dispensable in an equitable and tolerant society. Cities which are properly planned and run can offer aesthetic pleasure together with a sense of order and dignity. Religion is part of everyone's way of life as an act of praise. There is no place for multiple sects and the intolerance and persecution they generate, and none for conspiratorial priests, let alone phenomena such as the Inquisition. In

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summary, this ideal society is based on the harmonious relationships between people, nature and God. Candide's astonishment at all this, together with his increasing awareness that his perception of life was naïve, offer Voltaire an opportunity to criticise European society while continuing his hero's *apprentissage*.

The matter of his departure has been variously interpreted. Mention might be made of his unwavering determination to be reunited with Cunégonde, but more important is an awareness of Candide's remark: « *Si nous restons ici, nous n'y serons que comme les autres.* » The assumption that material wealth can bring security and happiness, gently mocked by the King, will soon be belied by experience.

C Assess the importance of two or more of the encounters Candide has during his stay in Venice.

Candidates should write about at least two of the following:

Paquette and Giroflée. Candide feels sure that these two people are happy. Martin does not agree. Their stories confirm that the latter is right. Pâquette's story contains yet more examples of the sexual appetite of priests, the corrupt nature of the law, human cruelty and personal unhappiness. Her display of good humour, as seen by Candide, was, it turns out, only the façade which a prostitute had to put on to please a monk. Giroflée's account of life in his monastery is one of perpetual discord. His work as a priest serves only to earn him a little money, and his fellow monks are uniformly suicidal. Martin is proved right, and the only (illogical) optimistic conclusion which Candide can wring from this encounter is that coincidence can reunite people, so it can restore Cunégonde to him eventually.

Pocourante. Candide has heard that this man has never suffered any hardship or sorrow. Perhaps he is living proof of the possibility of complete contentment. Pocourante owns a collection of valuable works of art. He dislikes the artifice which art employs, and no longer looks at his paintings. Music, he says, has become no more than an exercise in technical brilliance, opera is artificial and ridiculous. His dismissive comments on the great Classical writers and on *Paradise Lost* lead Candide to the conclusion that the ability to look down on so much which is generally admired is an indication that Pocourante is happy. Martin appropriately ridicules the idea that pleasure can be derived from a refusal to experience or express pleasure. Candide is still capable of the kind of distortion of reality favoured by Pangloss in a futile attempt to justify an absurd theory.

The six kings. Candidates might provide varying levels of detail about the stories of these characters, but the essential point is that the powerful are constantly vulnerable to jealousy and rivalry. Again, the illusion that power brings happiness is exposed.

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9 Flaubert, *Madame Bovary*

- A Write a commentary on the following passage. Explain the situation, and analyse the effect that this meeting has on Mme Bovary. Comment on any other features which you consider important.**

It was Homais who suggested that it might do Emma good to travel to Rouen to see the celebrated tenor Lagardy at the opera. The fact that the idea « *germa vite dans la tête de Bovary* » might be regarded as bizarre, and certainly as an irony, given Charles's lack of imagination, failure to understand Emma's ill-health, and complete lack of interest in opera. The irony is sustained by Emma's initial refusal to go (fatigue, and expense, which in other circumstances would be of sublime indifference to her) and Charles's insistence that they could afford it. It would be appropriate to point out that it is also typical of Charles to want to do something which will give pleasure to his wife. Candidates might give some details of their hopelessly disorganised arrival and Charles's (predictable) failure to understand what is going on during the opera, causing Emma, once again, to become impatient with him. It is important to note Emma's ability to identify herself with Lucia di Lammermoor, and her capacity to be seduced by the performance of Lagardy, reminding us that she is highly susceptible to the histrionics of a Romantic work. Her irritation with Charles stands in contrast to her unexpected encounter with Léon, which recalls the romantic meetings they had before his departure from Yonville. Having recently been abandoned by Rodolphe, she is entranced (as well as confused) by the prospects evoked by this encounter. Candidates would do well to comment on the physical intensity of her reaction to Léon's presence, and indicate their awareness of its imminent consequences.

- B To what extent does Flaubert make it possible to sympathise with Charles?**

Candidates who give a balanced answer should be appropriately rewarded. They can be expected to provide plenty of examples of Charles's ineptitude as a husband and a doctor. Sophisticated answers could reasonably assert that the author's exasperation with his character emerges from the numerous descriptions of him as equally ridiculous and dull. In Charles's defence, it could be pointed out that the marriage is ill-conceived in that Emma has a naïve perception of life in a town with a doctor as being more Romantic than life on the farm with her family. Candidates should draw attention to Charles's consistent attentiveness, his endless but unsuccessful attempts to pander to Emma's needs and make her happy, and to Emma's dismissive attitude towards him. Any account of her adventures with Rodolphe and Léon in this context should acknowledge both Emma's frustration and Charles's sadly innocent encouragement of her extra-curricular activities. He always does his best, and it is never good enough for her. It can be concluded either that Charles evokes pathos or that he is simply pathetic. Appropriate examples can and should be provided for either interpretation.

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C How does Flaubert avoid making Emma's boredom boring?

Candidates who challenge the assumption made by the question should not be penalised, provided that their analysis is detailed and convincing. The topic invites an appreciation of two aspects of the novel: Flaubert's style and his satirical humour. In the former case, the reader might admire the memorable evocations of the dullness of the countryside, the tedium of small-town life, and the psychological portrait of a bored and frustrated woman who dabbles in all sorts of things to pass the time but has no concept of perseverance. Secondly, Emma's boredom is exacerbated by the people around her: the reader is thus entertained by the stupidity or pretentiousness of those characters. It might also be argued that the interest of the novel lies in our willingness to empathise with Emma in her attempts to escape boredom. Answers might offer a contrast between the style employed to describe her periods of intense excitement and that which characterises the ever more insupportable drabness to which she is invariably forced to return.

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

A Write a commentary on the following passage. Explain what you think Maupassant is trying to achieve here, and how. Comment on any other features which you consider important.

The context should be established: Walter Schnaffs, finding himself separated from his comrades after deciding to become a prisoner of war to escape from the danger and discomfort of the battlefield, is spotted by the servants when he looks through the window of an isolated chateau. The panic which ensues leaves him the opportunity to have a much-needed meal, and thereafter the room is stormed by fifty soldiers, who tie him up and lead him off to prison, just as he had been hoping. Maupassant pokes fun at the French military, who grossly exaggerate the danger posed by one overweight Prussian soldier, and vaingloriously proclaim a great victory against the enemy. Many details ironically juxtapose the Prussian's singularly unthreatening physique and demeanour with the soldiers' bellicose behaviour. The size of the guard set around the prison to prevent one unfit and unaggressive prisoner from escaping is laughable. The almost mystical terror shown by the local inhabitants when they see a Prussian soldier reflects both the reputation of the Prussians and the inability of the French to see the situation in perspective. The most detailed answers might usefully find analogies with other stories, particularly with regard to Maupassant's satirical treatment of the French soldiers and officers.

B 'The stories illustrate Maupassant's interest in the impulsive and unpredictable aspects of human motivation.' Discuss and illustrate this comment.

The most appropriate examples to illustrate this point would be *Un Duel*, *La Mère Sauvage* and *L'Aventure de Walter Schnaffs*. These stand out, it might be said, because much of the behaviour we witness in these stories is consistent: the poor and humble feel helpless in the face of hostilities engaged by *les grands*, and regard the occupying army of Prussian soldiers as terrifying and invincible; the *petits-bourgeois* do their bit for the defence of the realm but are happier keeping out of the way of trouble; the Prussians are physically intimidating, hirsute, heavily armed, arrogant and cold-blooded. Monsieur Dubuis, during the first part of *Un Duel*, seems to conform to the stereotype, doing his best to ignore the taunts of the Prussian and hide behind his newspaper. His sudden outburst of aggression manifests all the pent-up resentment of an occupied nation. Maupassant seems to be saying that, for all their desire for a quiet life, Frenchmen can only be pushed so far. His spontaneous courage in agreeing to fight a duel when he has never handled a gun before is arresting. *La Mère Sauvage* is, on the face of it, just another simple victim of the conflict, resigned to accepting

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the billeted soldiers and just eking out an existence with no perception of retaliation. The effect on her of the news of her son's death is startling, and is made more so by the inoffensive behaviour of the ordinary young Germans in her house. Her impetuous decision to kill them, and accept the consequences, perhaps emphasises the point that war has left her with nothing to live for and revenge is a counsel of despair. Walter Schnaffs is the antidote to the Prussians in *Un Duel* and elsewhere. In an army characterised by unswerving discipline, his decision to break ranks is astonishing. His susceptibility to simple human fears and needs are portrayed as being more natural and appealing than the grotesque antics of the French soldiers.

C Maupassant's depiction of characters has been described as 'somewhat simplistic and even caricatural'. How far do you agree?

It is to be hoped that candidates will appreciate that the comment relates to the inevitable strengths and weaknesses of the short story as opposed to the novel. Answers which criticise on a false premise will not score well. There are perhaps two strands of argument: repetitive and caricatural portraits of the overweight and inept French *garde nationale* and of bearded and bellicose Prussians in spiked helmets, armed to the teeth, can be found in many of Maupassant's stories. They are types rather than individuals, and are generally grotesque. There are also memorable individuals. An entire essay could be devoted to the occupants of the coach in *Boule de suif*. Whether or not candidates find them simplistic and / or caricatural, by any analysis they are brilliantly done. Each gesture and remark is of course calculated by Maupassant to manipulate the reader's reactions, but most would acknowledge that these are not only identifiable human types but sharply drawn in a way appropriate to the need for precision and relevance. Answers may draw on any other characters which the candidate finds arresting, e.g. M. Dubuis, M. Massarel, MM. Sauvage and Morissot or Walter Schnaffs.

11 Mauriac, *Le Nœud de vipères*

A Write a commentary on the following passage. Explain Louis's state of mind, and what this extract reveals about the degree to which his attitudes have evolved. Expand on the reference to those of his relatives who have died. Comment on any other features which you consider important.

Louis has discovered fragments of documents which Isa tried to burn before she died. They convey to him that she was jealous of his relationship with Luc and with Marinette. He had been convinced for decades that she had no interest in him, and now realises that they never managed to overcome the barriers which prevented this from being expressed. Answers might include reference to the collapse of his relationship with Isa as a consequence of the Rodolphe episode.

Thus, his conviction that Isa did not love him is called into question after her death. The change in his perception is profound: he has for many years refused to recognise his own potential for love and spiritual life, and he has blocked out any perception that Isa might have hidden feelings. Hatred and revenge have been replaced by remorse for failing to reach out to anyone.

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The deceased relatives (Marie, Luc, Marinette) are those with whom he had some sort of affection and potential rapport. His inability to articulate his feelings for people made it impossible to fulfil the potential of these relationships, and now he realises where he went wrong, it is too late. His attempts, shortly after this extract, to display his new-found interest in the lives of those around him, is a lamentable disaster.

Answers might reflect on Mauriac's pessimistic view of human relationships, notably the problem of communication.

B Mauriac, addressing the reader on the subject of Louis, wrote: « je veux qu'en dépit de sa bassesse vous le preniez en pitié ; je veux qu'il intéresse votre cœur. » How far did he succeed, in your view?

Good answers will take as their premise that Mauriac's intentions met with some success, and will analyse why Louis is not a wholly repellent character.

The reference to *bassesse* could usefully be discussed at the outset in relation to the many examples of Louis's unkind, unapproachable and avaricious behaviour.

The psychological explanations for this might follow: his upbringing (particularly his sense of isolation and inferiority as a student), his disastrous marriage and the destruction (at least in his mind) of the briefly enjoyed sense of being loved, Isa's handling of the children, particularly with regard to religion, Louis's feeling of rejection and his determination to hold the whip hand in the only way available to him: financial control.

Sympathy for him is subsequently generated by the hypocrisy of the other characters and by his struggle to understand why his life has gone so badly wrong.

The one contentious issue might be the degree to which the reader sympathises with Louis's search for spiritual enlightenment, and the extent to which this search engages our interest. Essays might discuss the credibility of Louis's transformation from resolute anti-Catholic to repentant believer. Good answers will take account of the episodes in the novel where Louis perceives, albeit momentarily, the need to explore the meaning of life.

C What do the two letters at the end of the novel contribute to our understanding of the characters?

The letters display the contrasting attitudes of Hubert and Janine towards the discovery of Louis's 'letter' after his death. Answers should focus on the characteristically sickening self-righteousness of Hubert as opposed to the honest appraisal of Louis's last days as witnessed by Janine.

Hubert's letter focuses on the implausibility of Louis's conversion to Catholicism. He regards himself as an authority on Christian behaviour and dismisses Louis's apparent spiritual awakening as lunatic mysticism. The thrust of his message is that nothing is more important than the preservation of the family's good name, to which end the document must be destroyed. His conviction that their children must not read it stems manifestly from his indignation at the deeply unflattering portrait of the whole family which it paints. His rejection of Louis's 'conversion' confirms two essential elements of the story: that Louis was right in saying that he had allowed himself to be perceived only as a kind of monster, and that the distortion of Christianity exemplified by Hubert is precisely what made religion repellent to him.

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The evidence contained in Janine's letter cannot convince her complacent uncle, but may help the reader to understand Louis's change of heart with regard to religion. She is right to say that, ironically, the family's obsession with their inheritance was more deep-rooted than Louis's avarice. Hubert's letter bears this out, as it is much preoccupied with the financial implications of Louis's death. Hubert refuses to accept that Louis was capable of love, but Janine knows otherwise, as does the reader.

The conclusion of Janine's letter, which conveys her sincerity as strongly as Hubert's conveys his hypocrisy, can be said to remind the reader that Louis has, on a number of occasions during his life, mentioned the need to see the meaning of it all. It is equally clear that her hope that Hubert will respond positively to her request to read the document will be met with a refusal which confirms the survival of Hubert and his kind.

12 Bazin, *Vipère au poing*

- A Write a commentary on the following passage. Analyse what it tells you about the family, and what it indicates with regard to future developments. Comment on any other features which you consider important.**

M. et Mme Rezeau are returning from Shanghai, where the former had a university post, following the death of the narrator's grandmother, who had been looking after him and his brother with the assistance of a governess. The period of his parents' absence abroad has, a little earlier in the text, been described as *un bonheur provisoire*. The sense of anticipation experienced by the brothers at the station is therefore bound to be short-lived. The reader has been prepared for Mme Rezeau's entrance by observations such as the narrator's envy of her miscarried children which, he said, spared them the experience of being part of the Rezeau family. The reference to *messes basses* raises the issue of the role of the Catholic Church and of religion in the family. The brothers have been brought up to expect a bizarre form of Catholic discipline from their grandmother and their governess, but it is described in affectionate terms. The version to be applied from now on will be arbitrary and hypocritical. The behaviour of Mme Rezeau here announces what is to come: an authoritarian attitude towards adults as well as children; a brusqueness which demonstrates her inability to display any warmth of feeling; an instant recourse to physical violence. The boys' instinctive desire to get close to her is repulsed without apology or explanation. It is in her nature to be unpleasant. As for M. Rezeau, we see only his moustache and his hat, which is an entirely appropriate introduction to his profile in the story: he will stay in the background whenever possible, and do nothing to control his wife's aggressive behaviour towards the children.

- B Do you conclude that Brasse-Bouillon finds the telling of his story mainly painful or enjoyable?**

Candidates who place emphasis on the notion of Brasse-Bouillon's enjoyment of the narrative might usefully focus on the humorous elements in the narrative, most obviously provided by satire. The antics of the narrator's antecedents, the posturing of the various representatives of the Catholic Church, the self-importance of local dignitaries (and of his Pluvignec relatives) and the personal foibles of his tutors provide examples of satire which seems to come from a wicked sense of humour. That said, the tone of the narrative is set by the opening chapter, and is in essence violent and tragic. The narrator regards his lot in life, as a member of the Rezeau family with a sadistic mother and a cowardly father, as an unremittingly harsh one. The account of his and his siblings' childhood is predominantly bleak. There are moments of triumph when Folcoche is seriously ill or when she appears weakened by their attacks, but the tone is bitter and the victories are hollow. Any analysis of this issue must be driven by the fact that everything leads to a sour conclusion: an energetic

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and intelligent young man is turned into an emotionally stunted cynic. The pain comes from the consistent lack, or loss, of anything positive to believe in.

C Mme Rezeau detects a strong resemblance between herself and Brasse-Bouillon. Do you agree with her ?

Well before Mme Rezeau's observation that Brasse-Bouillon resembles her more than her other sons do, the latter draws attention to the similarities between them. They are both physical and temperamental. He mentions first of all « *le mépris des faibles* », examples of which abound in Mme Rezeau's treatment of others (not least her husband) and Brasse-Bouillon's perception of his father and his younger brother. Next comes « *la méfiance envers la bonté* », meaning their deep reluctance to show any display of sensitivity or tenderness, rather a toughness which brings constant conflict between them. He also makes the point that they are both stubborn – examples abound. Mention should also be made of shared characteristics which provoke some admiration for Folcoche in her son, notably physical courage and independence of mind. It is equally important to note that the differences between them are highly significant: her views on education, and her hypocritical use of religion in the application of highly repressive and irrational discipline are regarded by Brasse-Bouillon as wholly negative features which are largely responsible for his own youthful cynicism.

13 Tournier, *Vendredi ou les limbes du Pacifique*

A Write a commentary on the following passage. Explain Robinson's state of mind at this stage of the story and the implications of what he sees in the second paragraph of the extract. Comment on any other features which you consider important.

Robinson has recovered from the phase during which he slipped into quasi-bestial behaviour. He has established a calendar and a clock, built a house, established departments of Weights and Measures and Justice, and written a charter which includes a penal code, applying sanctions to himself for any uncivilised behaviour. Nominating himself Governor, he has determined to apply laws and practices derived from his own part of the civilised world. He responds to the overriding problem of isolation by imagining a population over which he rules, and who must be able to look up to him. Speaking out loud helps him to overcome his solitude. This is a moment of renewed optimism, as self-discipline and order have been restored. He feels in touch with the Holy Spirit. Perhaps there are also hints here of the pantheism which is to become increasingly significant as the story progresses. The appearance of a plume of smoke is perceived as an answer to his prayers, then as a threat. The weapons at his disposal have been rescued from the wrecked ship, along with the clothes which express his status on this island. The arrival of Chilean Indians is not encouraging, as this tribe is known to be savagely opposed to any European presence. Their sacrificial ritual on the beach is equally unnerving. This leads Robinson to add a further article to his charter, creating for himself the rank of General and for the island the status of *place fortifiée*. The beneficial effects of the measures he takes to defend the island are noted: they help him to combat *les effets dissolvants de l'absence d'autrui*. It might be added that the next visit of the Araucaniens will involve the arrival of Vendredi.

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B Analyse the development of the relationship between Robinson and Vendredi.

Robinson's initial reaction to the arrival of Vendredi is conditioned by his British background: natives are to be treated as inferiors, even slaves. He sees it as his role to dominate, but also, as far as possible, to civilise. The functions he created for himself in order to put behind him the period of self-sullyng and bestiality have been difficult to maintain in isolation. They take on a new meaning now he has a subject. At first, Robinson seems to co-operate with this role-play, but his initial docility is soon perceived to be an illusion. He cannot or will not be subjugated. His refusal to respond to discipline makes Robinson increasingly angry. He subsequently opens the sluice-gates of the paddy-fields and performs an act of love with the earth. Robinson resorts to physical violence. Vendredi then causes the explosion which destroys everything. The relationship enters a new phase, in which Vendredi's way of life, « *enfermé dans le moment présent* » and enjoying physical sensations, becomes Robinson's too. The master-slave relationship is replaced by one of brotherhood. A new, child-like existence is underway when Vendredi disappears on board the ship which Robinson has allowed to leave without him. The new life cannot satisfactorily be lived alone. The appearance of the cabin-boy from the *Whitebird* is thus a necessary solution, as he will provide the companionship which Vendredi's departure has removed, and which is indispensable if the new life is to continue and descent into despairing and lonely old age to be warded off.

C Robinson describes his experiences on the island as « un retour vers l'innocence ». Explain and discuss the significance of this remark.

The first stage of Robinson's life on the island is characterised by a descent into quasi-bestial behaviour. When his attempt to escape by boat proves unsuccessful, he becomes depressed, almost mad, and allows himself to sink into a mire, literally and metaphorically. Only when he resolves to stop imagining the possibility of escape, and to make the best of his situation, does he begin the journey which will eventually lead to this 'return to innocence'. The process of recovery is expressed through a return to his roots. The civilising effect of order must be imposed on his surroundings as well as on his own way of life. The whole process establishes a relative sense of purpose and militates against the terrible sense of isolation, but is ultimately a charade. When Vendredi causes the whole thing to be blown up, Robinson has to take stock. He now assumes Vendredi's scale of priorities: work, administration, governance are replaced by spontaneous pleasure. Formal religion gives way to *une religion des éléments naturels*. The master-slave relationship has gone, and is echoed only by childish role-playing. Robinson's life on the island has seen all the frippery of European civilisation stripped away. What is left might be called innocence. The coherence of his earlier life gives way to a search for meaning through uninhibited contact with nature, and perhaps with God through nature.