

CAMBRIDGE INTERNATIONAL EXAMINATIONS

Cambridge Pre-U Certificate

MARK SCHEME for the May/June 2015 series

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

Cambridge will not enter into discussions about these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2015 series for most Cambridge IGCSE[®], Cambridge International A and AS Level components and some Cambridge O Level components.

® IGCSE is the registered trademark of Cambridge International Examinations.

Page 2	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9779	04

1 LA FRANCE PENDANT LA GUERRE (1939–45)

A La peur ou le courage : quel élément domine dans ces ouvrages ? Expliquez votre réponse en vous référant à deux ouvrages étudiés.

Film: *Lucie Aubrac* (Berri)

The script and structure of the film are designed to heighten an emotional response to the actions and thus show the possibility of the triumph of courage over fear through the actions of the heroic and devoted couple. The film's narrative contrasts the exploits of Raymond Samuel (alias Aubrac) and his wife Lucie with the conditions of the Occupation in Lyon. Raymond shows courage and commitment in undermining the Nazi war effort, and Lucie fearlessly arranges for her husband's release. The risk of denunciation, torture and death is very real, and despite being imprisoned twice, Raymond never wavers from supporting the Resistance organisation, even when there is increased repression by the Gestapo and the French police. Answers may contrast the self-sacrifice of the committed resistance fighters with those who act out of fear - or self-interest. Thus contrasts may be made, for example, between the forgers of documents and saboteurs in the Resistance with those who betray the members of the group. Arguably, the black marketeers, too, show a certain courage in running risks to maintain private enterprise. Answers should also point to the climate of fear emanating from the reign of terror of Klaus Barbie and the SS to counterbalance arguments.

Némirovsky, *Tempête en juin*

In this novel, fear is predominant, though not always acknowledged by characters. The novel paints the initial stages of war, with chaos, confusion and the complete lack of certainty about all aspects of life. There is general fear in the flight from Paris. The general populace is disoriented; there is a constant threat of fighting, injury and death. Where fear is overcome, it is offset not so much by courage, but rather by self-interest, avarice and contempt for others.

The author gives a sense that all those fleeing Paris are in a distraught state of mind, regardless of their background. The Michauds may find it easier to maintain a sense of humour because they are more accustomed to inconvenience and are less arrogant. Corté looks at the refugees with disgust and revulsion. His fear, which he cannot acknowledge, has tied him in knots and he is a man whose world is falling apart. Charlotte Pericand's Christian values evaporate when her fear takes over. She wants to keep food for her own family, not share with others; she leaves her father-in-law behind on the way to Nîmes. Courage, in many guises, overcomes fear in a variety of situations. Hortense, Jules and Aline stoop to stealing food, desperate measures during a time of food shortage. Arlette Corail relies on her feminine charm to get by.

Page 3	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9779	04

Dutourd, *Au bon beurre*

The novel portrays the exploiter and the exploited; a number of characters feel they are in a precarious or dangerous position for a number of reasons: being a Jew, a communist or a resistance fighter in occupied France. At the end of the occupation, the fear of being unmasked as unpatriotic or as a traitor to the cause shows how fickle the populace was: resistance roles were quickly invented, and relations with the occupiers were quickly denied or conveniently forgotten. Poissonard's capture of Pfeiffer, his brandishing of the *tricolore* are only effected when the German army has retreated and Paris was being liberated. Courage is presented in a variety of forms. The one example of a courageous and active resistance fighter is Alphonse. He is imprisoned for his actions and even in prison has the idea of circulating a publication calling for action. His convictions are made clear through his actions, and he pays for his resistance activities with his life. Léon, by contrast, is an idealist, a romantic. He is clumsy and naive, and his attempts at resistance are always subverted by events and the author's sharp irony (e.g. his attempt to assassinate Laval). Poissonard might be considered as having the courage to involve himself in the black market, exploit his customers, even though the penalties for being caught are high. Of course, courage is conditioned by avarice. He even dares trading with the German army, though fear of being caught out eventually tempers his greed.

A significant number of French are portrayed as acquiescing to the German occupation or the Vichy regime. For many, fear and courage are relegated to a minor role as self-preservation comes to the fore.

B Jusqu'à quel point la guerre fait-elle ressortir la solidarité et la fraternité des Français? Expliquez votre réponse en vous référant à deux ouvrages étudiés.

Film: *Lucie Aubrac* (Berri)

A mixed picture emerges from the film which centres on the lives and exploits of the true resistance heroes Jean Moulin and the Aubrac couple. In terms of support and solidarity for the French way of life, answers will point to Resistance activities (undermining the German regime through sabotage, assassination etc., organising a united front), the risks they ran (discovery of forged documents, denunciation, torture, death), and the conditions they lived under and their fight for a common cause, freedom from oppression.

The daring of the Aubrac couple and other Resistance fighters is contrasted with other French whose actions were supportive of the Nazis; they sought to curry favour or material advantage or acted out of self-interest, vindictiveness or anti-semitism. The black marketeers took advantage of the average citizen; the circumstances of the arrest of Moulin, Aubrac and Lassagne at Caluire are clearly motivated by betrayal; the arrest and subsequent deportation of Raymond's Jewish parents were a result of denunciation.

Whilst the film glosses over the in-fighting of different Resistance groups, it showcases the commitment and solidarity of the few working in a spirit of fraternity for the national effort.

Page 4	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9779	04

Némirovsky, *Tempête en juin*

The approach of oncoming combat, the panic of the flight from Paris and ensuing chaos shows the characters in the novel in a state of increasing desperation. War is the catalyst that brings out the true nature of the characters as their assumptions, habits and the world they live in are turned upside down. Much of the novel deals with lives of city dwellers, who tend to be self-absorbed and contemptuous of others, as is shown by how they react to chaos, poverty and shortages. The class divisions which are mentioned show the wealthy and powerful to be contemptuous of others, and wish only to preserve their privileged way of life. Those living in the country are portrayed as generally more welcoming and being prepared to help their fellow man.

Examples of a lack of solidarity abound. Gabriel Corte is an entirely self-absorbed writer whose only concern is for his lifestyle to continue. Even his mistress, Florence, finds his selfishness exasperating. He shows only disgust and revulsion for the refugees met along the way. The only solidarity he shows is with fellow artists in the hotel, where they discuss the importance of Art, Corte's lifeline to social and economic success, and how to capitalise on the new situation in France. Corbin is a manipulative and bullying manager with no understanding of others or compassion for his employees. He fires the Michaud couple. Langelet is a snob who is in love only with his porcelain. His base instincts come to the fore when he steals petrol from the young couple in the countryside.

Where solidarity is shown, it is either by the villagers, for example the family who care for Jean-Marie Michaud, and see their efforts as an offering toward the safe return of their own son. Or else solidarity is coloured by ineptitude or is short-lived. Hubert Pericand, a naive idealist, wants to support the country by joining the French army, but is too inexperienced to help, and the soldiers have no ammunition in any case. Mme Pericand is happy for her children to share their snacks with others until she realises there are shortages, and her spirit of charity evaporates.

Dutourd, *Au bon beurre*

The novel is a study in self-interest, greed and exploitation. Its publication in 1952 reminds us that accounts from the war days had not been fully settled. Behaviour is generally motivated by political or personal expediency eg the depiction of those who forge Resistance identities at the end of the war (Legrandier, Delahausse). Collaboration with the Germans is both passive and active. Disunity, treachery and collaboration are widespread. Julie denounces Léon to the Germans; at the end of the novel, she denounces Léonie Jaquet and Simonin to the Liberation authorities. There are some who support de Gaulle (eg Mme Lécuyer), but the majority are comfortable in accepting or supporting the occupying powers. Lebugle, for example, delivers pro-Vichy and pro-German sermons; Deprat slavishly supports the Vichy regime and parrots its propaganda.

The Poissonard household, through its position as *crémiers* during the war, exploits and cheats its customers. Charles-Hubert is motivated solely by financial gain. His twisted self-justification is summed up by the ridiculous term *marché noir patriotique*. His flattery of le Maréchal in Vichy contrasts with his desire to impress as anti-German at the end of the novel: he is a turncoat, like many. His treatment of Rappoport mirrors that of Pfeiffer: he is exploitative, uncharitable and has no interest in fraternity. Similarly, his wife treats many of the girls helping in the shop abominably (e.g. Josette).

Through focusing on how characters remember and forget events, the novel raises questions about the historical amnesia of occupied France. It challenges the French to confront the ambiguities of the War and shortcomings in their behaviour under the Occupation.

Page 5	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9779	04

2 L'ÉCOLE

A Quel rôle joue l'école dans la vie des jeunes dans les deux ouvrages que vous avez étudiés ?

Film: *Les 400 coups*:

From the vantage point of today, the school experience of 1959 may strike the viewer as authoritarian, non-participative and oppressive. In the film, school becomes a negative experience for Antoine: many tasks are reduced to copying exercises, there are constant punishments, there is a lack of engagement with the educational process, a lack of encouragement, a lack of understanding of the pupil and his attitudes. The teacher may be a caricature, but he comes to represent an authority for whom Antoine has no respect. Antoine's moral compass is developed little by school or his parents. Truancy, lying and theft indicate a rejection of the norms of acceptable behaviour and a refusal to engage positively with school and authority. The relationship with parents has a bearing on this: the father's lack of interest, the mother's wavering emotional support. The one occasion where Antoine is engaged and encouraged, (on reading Balzac), events conspire to show Antoine's enthusiasm meets with no recognition (accusation of plagiarism). In terms of discipline or correction, the frequent punishments given by Petite Feuille have little effect, other than to alienate Antoine. There seems to be no mending of the ways. His friend René seems equally willing to join in truancy and theft, so one is tempted to think that Antoine's irreverent attitudes are not limited to one person, but shared by a number of children who have difficult home backgrounds. The overall picture of education is far from positive; school does not reach out to pupils, it expects them to conform to the model imposed on them.

Film : *Entre les murs* (Cantet)

The school is situated in the XXe arrondissement of Paris with its range of linguistic and ethnic backgrounds, and the film shows a class of teenagers at the beginning of the 21st century. The contrast with the school in *Les 400 coups* is stark.

Poor discipline, poor classroom management, lack of sensitivity to confidentiality, failure to offer proper challenge in French point to negative features. Other teachers' accounts show frustration and a sense of hopelessness when confronted with the challenge of instructing adolescents. The film explores the question of *vivre ensemble* within the school, a place of learning, and where democracy is meant to hold sway. Pupils have a whole series of rights incorporated in legislation. However, the atmosphere is one of constraint (cf the title) and the film shows the asymmetric balance of power: questions of authority, justice, punishment, rights and responsibilities are a leitmotiv in the film. An atmosphere of productive cooperation seems to be the exception rather than the norm.

The school represents the Republican ideals of democracy and meritocracy, but the film shows that pupils are not treated equally and that school continues to produce inequalities. Despite the apparent fairness of the *conseil de discipline*, exclusion is guaranteed (12 fois sur 12). Comments from the children illustrate that the ideals are not shaping up in reality: Khoumba : *On sait déjà que tout est calculé... c'est tout le temps pareil* ; Rabah : *Comme par hasard quand c'est Wei c'est bien* . Even in work on language, where the ability to express oneself effectively in appropriate French is key to success both in class and in life, the pupils show that they are wedded to the colloquial and have a limited vocabulary. Through their speech they may be rejecting the world of authority around them, but the paucity of vocabulary guarantees that they will be disadvantaged in life.

Page 6	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9779	04

The world outside has little contact with life in the classroom; candidates may comment on the relationship between school and home life. Parents exert little control over children at home, in contrast to middle class families, where parents encourage homework etc. The portrayal of immigrant families is striking. Souleymane's mother cannot speak French. Her only contact with the school in the film is to learn of her son's exclusion, ironically through interpreting provided by her son. For Wei, school is a way of integrating into society and being a success story. However, his mother is an illegal immigrant and risks deportation. Thus, some may conclude that the school's influence is a tenuous one.

Pennac, *Chagrin d'école*:

Pennac compares his thoughts and experience both as teacher and pupil. He acknowledges the debt he owes to his own teachers, and the possibilities that schooling opens up (*ces maîtres m'ont sauvé de moi-même*), especially the study of literature and ideas. The text also offers context of changing educational priorities and policies, and he sees how these affect schools.

Tension, rebellion and poor educative experiences are in plentiful supply (eg Maximilien, Daudet's school), but there are also examples to redress the balance towards the positive. He argues that teachers' rôle is to help pupils develop skills and learning; there are good examples of success and cooperation (e.g. Blanc-Mesnil). Pennac offers ideas for making school better able to do that, for example by using inventive teaching methods. The analysis of the broader issues in education (role of parents, of money and commercialisation, and the author's ability to take things into account from both adults' and pupils' point of view) helps paint a complex picture of schooling in France today.

Whilst acknowledging that many pupils fail academically, it is the function of the school to give opportunities and to try to make pupils think for themselves.

B Jusqu'à quel point l'école a-t-elle réussi à préparer les élèves pour la vie adulte ? Expliquez votre réponse en vous référant à deux ouvrages étudiés.

Film: *Les 400 coups* (Truffaut)

The 1959 setting is a presentation of a stiff, authoritarian class, where discipline is harshly enforced, and there is no interest in getting to know individuals; the teaching technique is of *cours magistraux* with punishment for disobedience. We see little of the work done in class, save dictations and some literature; nonetheless, the viewer has a sense of the standard curriculum which works towards essential literacy.

The contact between school, parents and child is always within the context of a disciplinary infringement. There is no real communication between teachers, parents and Antoine, and partly because of the distance between Antoine and adults, no moral compass is developed which would have stood him in better stead. Lack of understanding and engagement may partly explain why Antoine's behaviour deteriorates and he turns to crime.

The teacher is not preparing him for the adult world, in a modern sense, though the teacher's function should be to open minds, develop maturity etc. *Petite-feuille* shows no understanding of adolescence and, like the relationship of all adults and children in the film, it is a trial of strength; children either resist authority (e.g. René, Antoine) or submit to it (eg Mauricet). Those who comply are encouraged to greater effort and reward. Antoine's resistance to education in the classroom becomes ever more evident, though he stands apart from the other children in the class in this respect.

Page 7	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9779	04

Film: *Entre les murs* (Cantet)

Set in a multicultural school in Paris's working-class 20th *arrondissement*, the film focuses on exchanges between a class of teenage pupils, mainly from African, Asian and Arab backgrounds, and their French teacher. The challenges of educating these young people are brought to the fore in the film, and it would not be unreasonable to conclude that this particular class owes little to the school and its year with Marin for its educational development. Even from the outset, Marin's ambitions for the class appear limited, as the discussion of a text with the History teacher shows.

The pupils are often reluctant to work and some do not wish to learn anything from the teacher. Marin sometimes achieves a working relationship and obedience (eg he allows Souleymane's autoportrait as a photographic collage rather than written work, though this might be seen as a failure to get pupils to engage with formal language. Marin is confronted with a lack of engagement: Khoumba refuses to read or participate. Other issues include: matters of discipline, the (mis)use of tu/vous, poor behaviour in the class, the (mishandled) problem of Souleymane, who is not only excluded, but whose case poisons the whole relationship between class and teacher for the rest of the year. Appropriate use of language is key to getting on in adult life. He fails to engage them with the subjunctive and higher register in speech and written language. Indeed, to try and maintain their attention Marin has to adapt his language to that of the class; the slang the pupils proudly use and the way the teacher, rather than pulling them up, seems to descend to their level, ending up calling two of his pupils "*pétasses*".

There is a divide between what the State is offering in schools and the interests and concerns of the young citizens. The teachers have a programme to deliver, but do not always succeed. Wei, the quiet Chinese boy is ambitious and works hard. Souleymane, disengaged, can refuse to get down to work. The problems of maintaining good discipline are highlighted by the discussion of a new system of points to punish bad behaviour, and by the arrival of Carl in the school, having been expelled from his previous one. Engagement, good discipline and a desire to succeed are only present in snatches (e.g. Wei); the overall picture shows the difficulty of establishing an atmosphere of cooperation between class and teacher. This might be deemed to present insufficient preparation for adult life.

Page 8	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9779	04

Pennac, *Chagrin d'école*

Pennac's critique of education is not saying that school is bad, far from it. The basic role of school education is clear, it is the delivery which is flawed. He believes that school has saved many children from vice, prejudice, ignorance, stupidity and greed, as well as from class-bound or fatalistic families. He offers ideas for making school better able to do that, for example, using inventive teaching methods. Teachers face the challenge of a range of pupils' ability and expectations. There is a need for teachers to be completely committed to their classes, all the more so because of the social and pedagogical challenges; his colleague at Blanc Mesnil serves as a good example. He offers some accounts of his own teaching challenges, of changing his pupils' perception of themselves as useless failures through helping them get to grips with language through using traditional French school methods but in a different way. (e.g. the case of Y, dictations).

Perceptions and moods have changed over time; the author highlights the dangers of accepting the media image of young people. The school should not accept the pupil as a target for commercial purposes (*les enfants instrumentalisés*, the interest in trainers etc); education should be a challenge to allow pupils to think beyond the immediate: *ta tête est déjà prise. Les professeurs essaient de te la rendre*. The problem too of public perception of schools and the media's presentation of schools as awful and beyond hope: *Honte à ceux qui font de la jeunesse la plus délaissée un objet fantasmagorique de terreur nationale*; the lack of information too (eg the discussion about L'Esquive). Miscommunication on a city level: explanation of school in Lyon: *la ville avait peur d'eux et ils craignaient le jugement de la ville*. School must reject the role attributed to it through the media (eg the perceptions of teenagers in Lyon).

The schools' task is made all the more difficult because of external factors: the influence of domestic circumstances, eg shouting matches between parents, father losing job, criminal behaviour), the complicity of parents in excuses for pupils, (eg appendicitis). Teachers need understanding of home background to pinpoint problems (eg Nathalie) and resolve them.

3 LES RELATIONS FAMILIALES EN CONTEXTE FRANCOPHONE

A Le grand thème de ces ouvrages, c'est la découverte douloureuse de la différence. Jusqu'à quel point êtes-vous d'accord avec ce jugement ? Expliquez votre réponse en vous référant à deux ouvrages étudiés.

Film: *C.R.A.Z.Y.* (Vallée)

The film portrays the difficulties of one individual to conform to social expectations. Zach is aware that he is different (e.g. his 'gift', his sexuality), tries to reject these and be subsumed into the anonymity of the social fabric in this Canadian town. His environment is a conservative one: a family with traditional values, the influence of the Catholic church, a typical school environment. These make coming to terms with his identity difficult, and his isolation is increased by those around him who do not understand or do not support him. The social cohesive force of the Church and family gatherings (Christmas, a wedding, a funeral) are times of tension and friction (for him) as much as celebration (for others). He feels himself set apart early on through his 'gift' identified by Mme Chose, his bladder problems, his declared atheism in church. There is considerable pressure from his father to conform to a stereotype, and wounding comments and mockery from others make Zach's 'otherness' a difficult choice to make. He feels a real affinity with the androgynous figure of David Bowie (hence the musical leitmotif throughout the film). His attempt to conform to expectations in his relationship with Michelle ends in failure. His brothers, by contrast, seem to have less painful decisions to make. His journey away from his home environment is a necessary

Page 9	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9779	04

freedom to come to terms and accept his own identity and lifestyle. The end of the film shows resolution of the tensions between father and son, where Zach is at one with his identity and environment.

Sebbar (ed), *Une enfance outremer*

Whilst a number of stories evoke childhood with a degree of nostalgia, many are marked by a significant event which leaves a deep scar in the psyche of the writers. Growing up in different parts of the francophone world reveals some common elements: the sensitivity to language, political change, the absence or loss of a relative, coming to terms with identity, either the relationship with a complex environment or coming to terms with one's own nature. Children do not have the experience or sophistication to understand the cause or background of events; they react emotionally, and the process of writing is a way of coming to terms with events. Answers could mention : political upheaval (Bey, Chouaki, Raharimanana); problems of identity, adaptation (Bey, Chouaki, Brival, Pineau, Sebbar); death, violence, trauma (Lahens, Bey, Raharimanana); absence and loss (Efoui, Bey); awaiting return of father (Erouart-Siad); humiliation (Bey, Brival); feeling of isolation, reality strips away childhood (Raharimanana).

A number of the stories are a bittersweet evocation of the past, and pain or awareness of difference is set against elements evoking memory, atmosphere and daily life. Nevertheless, there are stories where vitality, happiness and a degree of self knowledge and satisfaction are evoked (Humbert, Laroui, Dongala, Béji), emancipation through language, reading, learning.

Chraïbi, *La Civilisation, ma mère*

In this work it is the adults, rather than children, who discover difference between their lives and the society in which they live, especially Nagib's mother. There is, perhaps, less emphasis on the 'painful' aspect of the title. The mother's gradual awakening and understanding of her role in modern postcolonial Morocco are presented through the eyes of admiring and supportive narrators, her sons. However, the father is challenged (in part 2) in his role as a male in Moroccan (Islamic) society and hurt; he is challenged as a father (eg ch3 pt 2) when Nagib usurps his role temporarily. Society is generally unsupportive and suspicious of the education and development of women, as these pose a threat to the innate conservatism of this male-dominated society.

It is through the vector of the mother that differences between old and new, between pre- and postcolonial Morocco, between East and West are explored through her self-development and emancipation.

Page 10	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9779	04

B Comment les relations parents-enfants sont elles présentées dans les deux ouvrages que vous avez étudiés ?

Film: *C.R.A.Z.Y.* (Vallée)

The film follows a traditional working class Québécois family of parents and five children. Each of the children develops in a stylised way (one academic, one hockey player, one dropout etc.).

One of the major themes is the relationship between father and son. Gervaise brings up his five sons in the conservative manner. He is supportive of all of them, provided they comply with his idea of masculinity. Initially Zach sees himself as his father's favourite. As the film progresses, Gervaise is unsettled by Zach's femininity as a child, his 'gift from God', and is shocked by Zach's homosexuality and rejects him. The father's character develops, though, and he eventually accepts Zach as his son.

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. He is devastated by Raymond's death through drugs, and before that, 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.

The mother is seen as a supportive figure, emotionally attached and caring for her sons, reliant on the Church for moral guidance. Zach's emotional bond with his mother remains intact, and he can communicate and confide in her even when he cannot talk to his father.

Sebbar (ed), *Une enfance outremer*

The relationships between parents and children are significant, yet varied. The relationship can show not only the strength of bond but also a painful gap where one parent is missing. Parents are often a vector for political or educational themes, as well as marking emotional or behavioural development.

For Bey, the father is an authoritarian figure, but one who never punishes her; she obeys his wish not to go to school during the FLN general strike, and this brings about her *première humiliation*; her family's association with the guerilla movement ends with her father and uncles being taken away and executed. This childhood episode is filled with emptiness and anguish, and veiled by indistinct memories.

Chouaki had no father, which he relives as a stigma: *la béance à vie ...sur mon front le cinglant signe du sort*. His mother ensures his interest in education through reading him Perrault stories and offering to buy an electric guitar if he passes his exam.

Dongala is the son of a teacher; his situation is uncomfortable as he receives mixed messages because of his parentage and social background: his parents' origins reflect a North/South divide which feeds into his sense of not belonging and alienation. Further difficulties develop when his parents forced him to use his right hand, not his dominant left. The role of the father is paramount in introducing him to the world of books, learning, education: *je voulais tout savoir*.

For Efoui, the father's obsession with prayers and burial plots following the sister's death is overwhelming. The chasm of grief is evoked by silences and memory.

Page 11	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9779	04

In Raharimanana's story, political and social themes come to the fore. The story is partly about a friend, Anja, whose father is taken away by soldiers of the revolution, and is imprisoned for black marketeering. The mother became a broken reed who was avoided by the author, perhaps a feeling of social stigma. There is an overbearing sense of isolation as a reaction to political violence and social dissolution. The relationship with parents for the author is one of defiance, determination and nascent ambition. Smacked by his father at age 3 for climbing up bookcase, the narrator reacts with resolve and hurt pride: *je m'étais juré de lire toute la bibliothèque de mon père...je m'étais juré de ne plus jamais montrer ma peur*. He then badgers his mother to teach him to read and send him to school.

Chraïbi, *La Civilisation, ma mère*

It is a story of a mother's development, narrated by her two sons who are full of admiration for her. The normal relationship between parents and children is in part inverted: here the boys help their mother to develop a role as an emancipated, educated and politically aware woman. The sons help her to adapt to a changing outside world, in a story which brings to the fore the tension between ancient and modern, Eastern and Western lifestyles. *On te prépare le nid, et un jour tu naîtras*; she is 'reborn' at 35. The mother is portrayed as a strong, gifted woman, dedicated to the happiness of her family.

The sons enable her to adapt to the outside world in a sensitive, patient and supportive way. Technological innovation is introduced to her: radio, iron, telephone; western customs and culture: shoes, dress, cinema. The younger son teaches her to read and to learn about history and geography. This new freedom and knowledge via the younger generation is narrated in a tender, admiring way. Nagib is particularly supportive of his mother's education. He organises the *déjeuners débats* for her, and as these are frowned upon by the local (conservative) community, he becomes her protector.

The father's relationship with Nagib is not entirely straightforward. Whilst the father is the breadwinner of the family, he is asked to leave the house by his son, at one point after Nagib has encroached on an argument between his parents. Thereafter, the father becomes closer to Nagib as the mother modernises the house and continues her education. Nagib becomes the father's confidant as the mother leaves behind her former role as submissive housewife. The traditional male and female roles in society are presented as old-fashioned. Moroccan society is traditional and conservative, and takes a dim view of the new trends and of independent women, as traditional roles of women are brought into question. Interestingly, it is the male children who help her to break the mould and become emancipated, to the point where she leaves Morocco for France.

Page 12	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9779	04

4 L'IDENTITÉ

A Commentez les relations homme/femme dans les deux ouvrages étudiés.

Film: *La Cage aux folles* (Molinaro)

The comedy and humour of the film is based on the variety of perceptions of male and female roles, and in particular of men representing 'the female'. When the film was made, it was shocking to some in presenting the naturalness of the household set-up of Renato and Albin. The flat and the nightclub are peopled exclusively by men, some dressing as women. Thus the demi monde atmosphere of St Tropez undermines the audience's expectations of the standard relationship between men and women. Laurent's desire (ironically shocking to Renato and Albin) is to marry a woman, the normal expectations of 'marriage' in their eyes being reversed for comedy value. Similarly, the arrival of Laurent's biological mother, a real woman, upsets the carefully crafted scene to try and impress Charrier; the real woman is more shocking than the transvestite version (for Albin, at least), and shocks Charrier, who has been temporarily fooled by Albin's disguise. Whilst the interplay between real and assumed identities serves to unmask prejudice and hypocrisy, the film goes further to suggest that Charrier rather likes dressing as a woman, and that there is a repressed psychological desire in him (and, by extension, other men too). Renato, too, behaves unexpectedly, by almost succumbing to seduction by Simone. With the inversion of a standard domestic 'scene', Albin is appalled by Renato's brush with infidelity with a woman. The film, then, satirizes the standard French farce of infidelity between men and women and lampoons conservative bourgeois opinions on status, family values and sexual orientation. By portraying relationships distorted by pretence and make up, the director holds a mirror to the moral judgements made by many. The moral, as ever, remains that honesty is the best policy.

Tournier: *La Goutte d'or*

Rather than having close relationships with a woman, the hero of the novel, Idriss, is guided through encounters with women to explore and discover his own identity and purpose. The meeting with a mysterious blonde woman in the desert leads to Idriss' obsession with the photograph, the image which confirms his status. Lala Ramirez tries to cajole him into taking the identity of her late son. The sequence of events in France is linked to exploitation, deceit and challenges to identity: the prostitute in Marseilles, who takes his virginity and the jewel; the *femme-lionne*, whose performance is a kitsch reference to African fauna and which points also to themes of confinement and the transformation of people into (deceptive) objects of display. The parable of *la Reine blonde* illustrates the devastating power of the image and explains how it can be deconstructed. The evocative dancing and singing of the female performers Zett Zobeida and Oum Kalsoum respectively convey the colour and strength of Arabic culture, a refrain throughout the novel. Zobeida's *goutte d'or* becomes a symbol of Idriss' restored cultural identity at the end of the novel.

Page 13	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9779	04

Van Cauwelaert: *Un aller simple*

Discussion will centre on the parallels between Aziz, Jean-Pierre and the respective women in their failed relationships: Aziz – Lila; Jean-Pierre – Clémentine, Jean-Pierre – Agnès. The two women in Jean-Pierre's life link his failure as a writer with his failure as a lover. Both encouraged him to write, but he was unable to find the creative urge. Agnès, his childhood friend refused him, which filled him with shame. He foresaw failure in his marriage to Clémentine: *j'ai épousé une femme comme elle, en sachant qu'elle me quitterait*. It is only when he escapes his previous existence and befriends Valérie that he is able to write a projected novel and discover passion. Valérie is the catalyst for J-P's search for identity and coming to terms with his shame. She is *jeune, vivante, inaccessible...une fée... ma nouvelle Elle*. Valérie allows him to come to terms with the past: *Toutes ces années perdues, abîmées. Au nom de quoi? La honte*. The parallel between her and Agnès is explicit: *Il redevenait enfant. Il appelait Valérie « Agnès »*.

Valérie's relationship with both men has obvious parallels, though, and she is the point at which the destinies and identities of Aziz and Jean-Pierre become entwined. After Jean-Pierre's death, Aziz returns the body to Clémentine in Paris, but then, realising that she no longer is interested in Jean-Pierre, has second thoughts and returns it to Jean-Pierre's birthplace, Uckange, where he enables the parents to reunite with their son metaphorically, if not physically. The last words of the novel underline how the identities of Aziz and Jean-Pierre have fused, and to complete the circle, Aziz proposes to read to Agnès and even make love to her (*nous lui ferons l'amour*), righting the slight encountered in childhood.

B La question d'identité consiste à distinguer le vrai et le faux, la réalité et le mensonge dans la vie des personnages. Jusqu'à quel point êtes-vous d'accord avec ce jugement de ces ouvrages ?

Film: *La Cage aux folles* (Molinaro)

Whilst Renato and Albin are settled and happy in their lives as owners of a nightclub with transvestite dancers, the drama and question of simulacrum and pretence appear with the imperative of Laurent's wedding. The problem of trying to impress Charrier, MP of L'Union pour l'Ordre Moral, is all the more important as his party needs to assure its followers that it really does care about moral probity, the past president having died in embarrassing circumstances. For the sake of the wedding, then, truth and identity are veiled with pretence: the characters try, and fail, to act as macho heterosexual men: Renato's role is as an austere cultural attaché, who tries to remove the overly camp Albin from the household; Jacob remains as a not too convincing 'normal' waiter. Renato is even forced to re-establish contact with Laurent's mother, an episode which puts into relief Albin's behaviour and role. The very existence of the nightclub is denied, and the connecting door into the flat, a symbol of the duration of pretence, is locked. After Albin's arrival at the dinner party dressed incongruously as a woman, reality and truth reappear with the arrival of Laurent's biological mother; the obligation for Charrier to accept the reality of the household is effected through Albin's solution for avoiding the journalists and the danger of Charrier being photographed in the infamous nightclub. Thus Charrier must take a leaf out of Albin's book and dress as a woman, to the shock of his wife and the amusement of the spectator.

The interplay of pretence, double standards and hypocrisy concerns the political world, successfully lampooned through Charrier, and society at large. Whilst St Tropez is seen as louche by Parisians, the shopkeepers and café regulars are portrayed as conservative and closed minded with regard to gay couples, yet the moneyed classes are happy to patronise the *Cage aux folles* with its demi monde atmosphere, where tastes and preferences are at odds with the conservative mind-set of *la France profonde*.

Page 14	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9779	04

Tournier: *La Goutte d'or*

Idriss is in search of an image which will confirm his status and his acceptance in the world at large. Idriss, in his journey, chases a chimera, and the true and the false, reality and illusion, are confronted in different cultural contexts throughout the novel.

The search for confirmation of identity through image is betrayed at every turn: for example, he is mocked by Salah Brahim who gives him a photo of a donkey rather than one of Idriss; the photographs mentioned en route to Paris question his identity and purpose (e.g. Lala Ramirez and her dead son, whom he is asked to replace; the wrong passport picture for his ID; the artificiality of the photographers' scenery). Mustapha and Mage, and the parallel backdrops in their scenes, encapsulate aspects of the cultural stereotype between France and Africa. Challenges to identity and integrity are provided by the radically different cultural environment of a foreign country, where Idriss is judged to be a stereotypical Moroccan street sweeper, for example. Consumerism and advertising in Paris (e.g. Idriss as TV extra, model for display dummies) purvey illusion and fantasy, underlining the insidious power of the image in Western capitalism. The scenes in Paris point to physical danger (e.g. losing eyebrows in the dummy mould) as well as spiritual and emotional death: attitudes to sex and passion, the threat of a robotic enslavement as a shop dummy have an initial allure but turn out to be devoid of sense and reality. These dangers and threats are resolved and dispelled at the end: the story of *la Reine blonde* indicates how the image can be deconstructed and understood, and Idriss discovers the liberating identity of his own culture through association with aesthetics (the gold jewel, Zett Zobeida's music).

Van Cauwelaert: *Un aller simple*

The structure of the novel is complex, and the interweaving of two autobiographies is the architecture for a work which traces two parallel lives: two characters who feel out of place where they live are in search of identity, two men who like story telling are separated from significant women. At the outset, it seems that Aziz will be the central figure, but it turns out that Jean-Pierre uses Aziz to write his story, the starting point being his carnet which then gains a substantial preface, then Aziz becomes a commentator, a substitute for the author. Resemblance of the two characters leads to confusion and finally substitution. (The first person connection between author, narrator and character enables this to work seamlessly.)

There is a dynamic of duality in the novel: true-false, real-fictional; this is part of the novel's creative appeal. Realistic features include the choice of an autobiography, place names, references to social issues eg demonstration, life in banlieues, closing of steel foundries; fiction or lies include Aziz' name and nationality, Irghez, the kidnapping of Jean-Pierre. Essentially Jean-Pierre uses Aziz to speak about himself, he uses Irghez to talk about Lorraine etc. His real mission is to make peace with himself, to confess his guilt and shame. Towards the end of the carnet the present tense is replaced by the past, Agnès replaces Valérie, Lorraine replaces the Atlas mountains. Resolution arrives with J-P's observations distorted through fever and delirium, and ultimately his death; Aziz then takes over the mantle as narrator and absorbs, chameleon-like, J-P's identity. Candidates may take contrasting approaches to the question, but it is expected that questions of roots, family, physical and cultural identity will figure in discussions.

Page 15	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9779	04

5 L'ENGAGEMENT

A Est-ce que l'engagement mène au bonheur ? Expliquez votre réponse en vous référant à deux ouvrages étudiés.

Film: *La Chinoise* (Godard)

If happiness derives from commitment to a common cause or the successful outcome of political action, then the picture painted of activism in the film falls a long way short of happiness. Their apparently common purpose to discuss left wing politics soon fissures because of ideological or personal differences. The pro-Chinese cell discusses how to deal with revisionists and what their stance is on violence. There is no consensus, just individual opinions. The structure and techniques of the film repeatedly stress the gulf between the reality of 1960s France and the ideas and actions of the group, paving the way for the failure of their project.

Véronique's comments at the end of the film: *c'est de la fiction, mais ça m'a rapproché du réel, ... les timides premiers pas d'une très longue marche, tout le contraire d'un grand bond en avant* evoke the film's deliberately disjointed nature and allude to the alienation effects which continually hint at the unworkability of the project. The film is also interspersed with individual interviews in which the characters explain their motivation and their vision of militant action. The film portrays the disillusionment of leftist activists. The protagonists embody contradictions between their nature and their deeds. Their habits and social stratification come to the fore, and the egalitarian utopia turns out to be a fragile one. Yvonne does not understand the dialectical jargon and spends most of her time in the kitchen cooking or serving tea. Véronique and Guillaume discuss politics sipping coffee from porcelain cups, comfortably ensconced in velvet armchairs, the middle class trappings thus undermining any connection with the workers. The lack of contact with reality and any groundswell of revolutionary activity is brought out repeatedly. An example is the conversation in the train with Jeanson, who brings out the lack of logic in Véronique's approach, whilst the suburbs of the working classes rumble by in the background behind the carriage window. The slogans and images in the film seem a long way from the reality of French politics; the ideas are divorced from effective, thought out action.

The group represented is not only a small minority, but it is atomised, not coherent, not willing to overcome self-interest and thus unable to achieve aims of the group. There is no group dynamic, simply a series of dissonant voices. They leave the flat at the end, not having derived the satisfaction they were seeking.

Page 16	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9779	04

Sartre, *Les mains sales*

The play examines motivation in political (revolutionary) struggle. Those who have engaged politically in revolutionary politics have done so for a variety of reasons. In the play, Hoederer is portrayed as the leader who devotes his life to the party. He is pragmatic and thoughtful and politically astute, as is shown by the negotiations with Karsky and the Prince. His determination and discipline to do what is best for the party are clear; he knows that he will be the victim of assassination plots. His patience and compassion towards Hugo are designed to show up Hugo's immaturity, his lack of commitment, his *mauvaise foi*. Whilst Hoederer is a man of action, and happy in being so, Hugo, the middle class intellectual, is beset by doubts and an unwillingness to act: *Comme tu as peur de te salir les mains. Eh bien reste pur! A qui cela servira-t-il et pourquoi viens-tu parmi nous? Vous autres les intellectuels, les anarchistes bourgeois, vous en tirez prétexte pour ne rien faire.* Hugo is an unhappy member of the party because his motivation, compared with Slick, Hoederer and others, is suspect. This is brought out by his comment: *j'ai vécu dans un songe [...] je viens de me réveiller.* Hoederer's paternal relationship with Hugo develops after the failed assassination attempt. Tableau 5 contrasts the motivation between the two men, the contrast between idealism and political reality. Both men are heading toward death. Hoederer sees it as an occupational hazard, though his death is the result of Hugo's misunderstanding. Hugo, at the end of the play, chooses to die rather than to live unhappily, as living would mean giving a false reason for killing Hoederer. His reputation in the party, though, is ruined. The play is about the freedom to choose one's actions; Sartre's message would be that those who choose to act for the right reasons are happy, those who do not are condemned to be helpless pawns of fate.

Camus, *Les Justes*

Commitment to the revolutionary cause is, for a number of the characters, part of developing self-knowledge, coming to terms with their identity and relating actions to their morality. A distinction might be drawn between seeking to achieve happiness for the Russian people and seeking personal happiness through their revolutionary activities. Camus contrasts the political demands of the revolutionary party with the problem of morality and ethics, and in doing so, takes a different stance from that of Sartre. Whilst Kaliyev and Dora choose death as a result of their revolutionary activities, and in doing so, achieve a tragic happiness, it is clear that Camus poses moral questions about the consequences of taking violent action.

The play contrasts two characters' motivation: that of Kaliyev and Stépan. Stépan's actions are motivated by anger and hatred, with no concern for anyone's happiness; in short his philosophy is: *tous les moyens sont bons*. Kaliyev is pretty disobedient in matters of party discipline; he considers ethics and moral values to be paramount. He sees himself as *un justicier*, fighting for an idea. (In the end, for example, both Kaliyev and Dora put a political commitment before their romantic interest. Dora sacrifices her love and her life for the revolutionary cause.)

Other revolutionaries add colour to the play: Annenkov, the leader of the cell, is a compassionate man. He is pulled between the desire to take direct action and stay away to ensure organisation and continuity. Voinov, (perhaps like Camus), is committed to the cause, but cannot become involved in direct violent action because of his personal limitations and fear. He finally understands that he is better suited to contributing to the propaganda machine of revolution rather than serving as an assassin.

Page 17	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9779	04

- B Les révolutionnaires n'aiment ni les hommes ni la société, ils n'aiment que les principes. Jusqu'à quel point êtes-vous d'accord avec ce jugement ? Expliquez votre réponse en vous référant à deux ouvrages étudiés.**

Film *La Chinoise* :

The isolation and insularity of the middle class revolutionary group undermines its purpose. There is no widespread support from the rest of the population – and despite the slogans and revolutionary thinking, the film could be seen as a study in failure. They fail to take account of the needs and desires of the common man; their revolution is essentially self-serving, and part of the naive, left-wing intellectual fashion at the time. They are interested in slogans and ideas; the egalitarian ideal which attracts them appears fragile as the social strata and individual habits of characters in the flat reassert their dominance over the common cause. The film is interspersed with interviews with the characters, and each character reflects on personal motivation and his/her vision of militant action. It is the self-absorption and lack of understanding between the characters and reality or society which paves the way for the failure of their cause. Mention could be made of cinematographic techniques which influence the audience's judgement, e.g. the noise of the street outside interferes or drowns out the discussions and debates of the young revolutionaries, thus reality of the outside world accentuates their insularity and appears to undermine the political dialogue.

Discussion of characters will illustrate a naiveté of purpose or disregard for the real motivation behind revolutionary activity. Véronique may appear as a committed pro Chinese communist who is convinced that revolution requires violence. Her discussion with Jeanson highlights her naiveté. As Jeanson points out: *on ne fait pas une révolution pour les autres, tu peux participer, tu ne peux pas inventer une révolution*. It is he who underlines her poor reasoning : *À quoi ça sert de tuer des gens si tu ne sais pas ce que tu feras après. Vous savez seulement que le système actuel vous est odieux et que vous êtes terriblement impatient d'en finir avec lui*. Guillaume is overly theatrical and inserts monologues from various plays and texts, a technique which undermines the sincerity of his commitment to the revolutionary cause. Yvonne is a simple country girl who does not understand the political jargon.

Page 18	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9779	04

Sartre, *Les mains sales*

The play juxtaposes two men representing conflicting views of political action. Hoederer wants power to help him attain the goals of the Party; he is a realist and a pragmatist who will use any available means to achieve his ends, and this means getting his hands dirty. Hugo sees Hoederer's compromises as diluting the purity of the Party's position. His own viewpoint is criticised by Hoederer, who accuses him of hiding behind ideals in order not to act. Hoederer's views are vindicated after his death when Hugo realises belatedly that Hoederer's pragmatism was, in fact, the right approach for the Party. The discussion in the play is on the reality of political action, of involvement in gaining power rather than the ethics of which actions are acceptable. Nevertheless, Hoederer prefers the salvation of man to theoretical ideas, whereas Hugo thinks only of ideas, partly because of his intellectual background and partly because he is in search of his own identity. Hugo's motivation is criticised: *Toi, je te connais bien, mon petit, tu es un destructeur*. Hoederer understands that Hugo is in the party for negative reasons, his disgust of middle class life and values, and not for positive ones- to build a new, Communist society.

Hoederer has a very clear line in all his politics – he wants to prevent deaths, and he is involved in politics for those living – *Je fais une politique de vivant, pour les vivants*. Hoederer loves people. To him, the worst crime is not to love humanity, and as he says to Hugo – *Tu vois! Tu vois bien! Tu n'aimes pas les hommes Hugo, Tu n'aimes que les principes*. Hugo has forgotten what it means to be human – and to care about others. Hugo believes that everything is so simple – *C'est une organisation révolutionnaire et vous allez en faire un parti de gouvernement*. And that the party will only survive if it stays true to its socialist ideals. This is dismissed by Hoederer: *C'est une idée de fakir et de moine*. He sees it as not applicable to the current day and age.

Camus, *Les Justes*

This play was produced some 18 months after *Les mains sales* and is, in part, a rebuttal of Sartre's position of *les fins justifient les moyens*. Indeed, the argument between Kaliayev and Stépan echoes the positions of Camus and Sartre on political violence, Stépan looking for violence, almost indiscriminately. Kaliayev is a naive idealist; he wants to attack the symbol of oppression (the grand Duc) but save innocent people (the children in the carriage). By contrast, Stépan is hard and inhumane, looking to sacrifice anyone for the all-consuming Cause (*tous les moyens sont bons*). Annenkov and Voinov are quite human figures in the revolutionary movement; Annenkov is a leader with conciliatory style, Voinov is fragile, and his inability to throw the bomb highlights his struggle between a sense of revolutionary duty and the realisation of his own limits and fear. Yet his dedication can find an outlet in an ethically acceptable activity, propaganda.

In contrast to Sartre's play, the characters here are men and women who have weaknesses, doubts, who suffer and who are in love; they appear less as insensitive apparatchiks who put the Party line before concern for their fellow man. Kaliayev's vindication of the individual's moral conscience runs counter to Hoederer's position. For Camus, the ends do not necessarily justify the means; there are always lines to be drawn in the name of an ethical stance which protects human dignity from the allure of morally compromised behaviour.

Questions are open to interpretation. The following notes are neither prescriptive nor exhaustive but indicate certain points which could be made in response to each question.

Page 19	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9779	04

6 Racine, *Phèdre*

- A** This extract closes Act I. Immediately after Phèdre has confided to C enone her illicit passion for her step-son Hippolyte, news comes that Th es ee has met his death. This creates a political crisis, in that opinion is divided as to whether Hippolyte, Th es ee's son by his first marriage, or Th es ee's second wife Ph edre and their son should assume power. Ph edre is presented initially as moribund and seeking death. She has explained to C enone that the effort of concealing her passion for Hippolyte, and the frustration generated by his physical proximity, have destroyed her will to live. C enone now seizes on the chance to revive Ph edre's spirits. There is painful dramatic irony here: Ph edre agrees to meet with Hippolyte and declares her love for him, only to discover shortly afterwards that Th es ee is still alive. C enone's suggestion that Aricie should become the focus of a pact between Ph edre and Hippolyte is cruelly inappropriate in that it fails to take account of Hippolyte's secret passion for Aricie, which will subsequently intensify the crisis in Act IV. Ph edre's response demonstrates to what extent sexual frustration has destroyed her ability to act rationally. The extract contains core elements of the play: all the destructive forces are in place but the characters have no control over their fate; Ph edre's attempt to die without shame is cruelly perverted by well-meaning advice based on incomplete information; the play's exposition is complete and the first *coup de th eatre* has set Ph edre on an even more painful course.
- B** How far do you agree that Racine's depiction of Hippolyte arouses mixed emotions in the spectator?

The play opens with the issue of Hippolyte's anxiety. He is concerned about the prolonged and unexplained absence of his father; reveals his need to distance himself from a place which is no longer a haven for him since his step-mother arrived; he is afraid of the implications of his love for Aricie, daughter of his father's enemies and a political prisoner. The news of Th es ee's death leads him to drop his hostile guard against Aricie, a guard which he has maintained for the sake of family honour, and to declare his love. When he meets Ph edre, he insists that he does not feel the hatred for her that she senses, as this would be inappropriate. When Th es ee reappears and is led to believe that Hippolyte has seduced Ph edre, he confronts his son with this accusation, and the latter maintains a dignified silence. The spectator would be relieved to see Ph edre's attempt to set the record straight, and would feel compassion for Hippolyte when Ph edre's admission is side-tracked by the news that he has a relationship with Aricie. In his destruction by the forces called into play by Th es ee's curse, there is manifest injustice. Racine intended to dilute the spectator's indignation at Hippolyte's fate by showing his love for Aricie as a culpable weakness. Clearly, Hippolyte loses no time in taking advantage of Th es ee's presumed death to dismiss the idea that Aricie is an enemy and to offer her freedom and more. The modern reader may not be susceptible to the moral criteria acknowledged by Racine's audience, but should be aware of them. He/she may also take the view that Hippolyte is sanctimonious in his response to Ph edre's declaration of love.

Page 20	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9779	04

- C Racine said, of the place of *Phèdre* among his tragedies : « je n'en ai point fait où la vertu soit plus mise en jour que dans celle-ci. » Explain and discuss the importance of *vertu* for *Phèdre***

In his preface, Racine is at pains to distance his portrayal of *Phèdre* from that offered by Classical writers. Seventeenth century tragedy had a clear moral framework. Audiences would be familiar with the concepts of *gloire*, *honneur*, *vertu* and so on. *Phèdre*, as a princess, should appear to embrace these moral concepts even if she has immense difficulty in adhering to them. She is shown as being in the grip of destructive forces over which she has no control, and of which she is ashamed. She seeks death rather than shame. It is only when she is led to believe that her husband is dead that she gives way in the face of Hippolyte's physical presence (which she has carefully avoided up to then) and admits her passion for him. It is no longer illicit if Thésée is dead. The news of his return throws her into a state of more painful guilt and confusion, to the extent that she surrenders to C enone's initiative to allow Thésée to think that Hippolyte is the guilty party. Her attempts to set the record straight are confounded by the entirely unexpected news that Hippolyte is in love with Aricie. She admits to homicidal thoughts of revenge but will embrace death as the only possible outcome. At the end of the play, she insists that she alone carries the blame for Hippolyte's death and she expresses her profound disapproval of C enone's dishonest attempt to protect her. Her moral instincts have been systematically thwarted by fate, and she regards her own death as a way of removing a stain from a society whose moral values she has struggled to respect.

7 Moli ere, *Tartuffe*

- A** Orgon is revealing to his daughter his intention to marry her to Tartuffe, despite his previous commitment to Val ere, the man she loves. The passage demonstrates the degree to which Orgon, once, we are told, a rational and worthy man, has retreated into a fantasy world from which he has a distorted view of reality. His decision to import into the household a self-professed moral and spiritual mentor is based on contemporary practice, but he fails to see that such practice has given rise to deceitful arrangements. He has been taken in by Tartuffe's display of piety and has encouraged him to exercise moral and spiritual authority over his family. Moli ere's characters impose their obsession on everyone around them, including any offspring of marriageable age. The use of paternal authority is harsh and uncompromising in the process of rearranging the world to fit the obsession, but also laughable in its impracticality. Orgon's evocation of the couple's life together must be seen in the light of our awareness that Tartuffe is unattractive (even repulsive), gluttonous, sex-mad and dishonest. The implied contrast between reality and fantasy is comic, and the prospect of Orgon succeeding in carrying out his plan is undermined, as always in Moli ere, by the common sense strategy of the sane characters. Dorine typifies the loyal servant doing her best to steer things in the right direction and impervious to the huffing and puffing of her employer. Even if he ignored her rational warnings about the marriage now, we know that she will out-manoeuvre him.

Page 21	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9779	04

B Molière's *raisonneurs* have often been described as his 'mouthpieces'. How far is this an appropriate description of the role of Cléante?

Cléante's role is twofold. In the first place he provides the voice of reason which attempts to penetrate the lunatic world inhabited by Orgon. Secondly, his role concerns Molière's need, specific to this play, to counteract the controversy sparked by the hostile reaction of the Catholic Church to what they saw as an attack on piety.

It is Cléante who elicits from Orgon the reasons for his infatuation with Tartuffe. He has attempted to point out that Dorine is making fun of Orgon in the *le pauvre homme* sequence. He first questions how anyone could have the power over Orgon to make him « oublier toutes choses pour lui », registering the abnormal behaviour which Orgon has displayed since taking Tartuffe into his household. He expresses the rational person's response to Orgon willingness to lose friends and family without a shred of regret. He laughs, as we do, at Orgon's naïvety in being taken in by Tartuffe's ostentatious and exaggerated piety. Later in the play, he also upbraids Orgon, now disillusioned by Tartuffe's betrayal, for reacting at the opposite extreme by denouncing and rejecting out of hand « tous les gens de bien ».

As the scene progresses, he assumes the role of defence counsel for the playwright, insisting that Orgon is failing to see the difference between true piety and hypocrisy. He states that there is nothing finer than « la sainte ferveur d'un véritable zèle » and launches a lengthy attack on those who profit from the contemporary fashion of adopting a moral and spiritual mentor. He cites instances of such people whose piety is « humaine et traitable », as opposed to the absurd strictures imposed by an imposter.

C How does Molière create comedy out of a character as unattractive as Tartuffe?

Molière made it clear in his Preface to the play that he had a purpose in delaying Tartuffe's first appearance until Act III. He prepares the audience very thoroughly. We have the view of the rational human being, Dorine, who sees a gluttonous and lecherous hypocrite aping the acts of piety which he imagines prove his spiritual credentials. On the other hand we have the view of Orgon, who describes these antics and exaggerated imitations of piety as though they did prove the man's worth. The plot gives us a character who attempts to rape his benefactor's wife, accepts the hand of his daughter (a manifestly unsuitable match) and the inheritance of his entire estate, and proceeds to throw him and his family onto the street. It is, however, precisely in the discrepancy between the two perceptions of Tartuffe that the comedy lies. Tartuffe believes in the success of his performance. As he has no understanding of the attitudes of a moral person (such as Elmire), he sees no impediment in the grotesque contrast between his theatrical *persona* and his true nature. His libido gradually gets the better of his play-acting, and his renewed attempts to disguise his real motives behind his show of piety become increasingly ridiculous.

Page 22	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9779	04

8 Balzac, *Le Père Goriot*

A Eugène was relying on a visit to his cousin, a member of Parisian high society, to gain a foothold in this hitherto alien world. It is his first day « sur le champ de bataille de la civilisation parisienne » and he is « encore sous le charme des croyances jeunes ». Madame de Langeais has just recounted the story of the marriage of Goriot's daughters, his rejection by his sons-in-law, and his exploitation by his daughters. She draws an analogy between the blind love of a father for his daughters, and his consequent vulnerability to exploitation, and that of a woman for a man, alluding to madame de Beauséant's ill-fated passion for the marquis d'Ajuda Pinto, who is in the process of abandoning her for the wealthy mademoiselle de Rochefide. This accounts for madame de Beauséant's reaction, prompted by this snide analogy rather than by sympathy for Goriot. She is also stung by madame de Langeais's sarcasm in referring to her colour (perhaps implying jealousy). Her wounded pride leads her to instruct Eugène at length in the need to apply utter cynicism and ruthlessness in his dealings with others. He is lost in admiration for Goriot's paternal sacrifices, and determined to support and defend him as best he can. The visit to madame de Beauséant sets up the central conflict between his virtuous instincts and the pragmatic need to follow the advice he receives here.

B Discuss the role of Vautrin and assess his credibility as a character

Balzac's initial description of Vautrin emphasizes his physical strength, his magnetic personality, and his ability to read other people and assert power over them. In one sense he represents a social type in Balzac's *comédie humaine*: the shady gangster whose world of corruption and crime contrasts with both the pusillanimous characters in the maison Vauquer and the glittering but brittle world of the aristocracy and the *nouveaux riches*. He has equal contempt for his feeble fellow tenants and for the *océan de boue* which is high society. His sheer vitality attracts a measure of sympathy in the reader, who feels bound to agree with Vautrin's assessment. He possesses a control over his emotions which make him strong, as opposed to the characters whose emotional vulnerability makes them weak. That said, behind the ebullient and amusing charm, he is conspiratorial and ruthless. He sees the naïve, provincial Eugène as a pupil, and is perhaps prompted less by an altruistic desire to help him find his feet than by the desire to make him rebel against the system. For he is, essentially, a rebel against all aspects of the social system which inhibit freedom. As to credibility, whilst candidates may express subjective views, they should take account of the fact that Balzac was a Realist who based his portraits on contemporary models and on observation. There is an element of the larger than life villain from a *roman policier*, and his capture and arrest have elements of the grotesque and the melodramatic, but perhaps the portrait has the sheer power to subdue and convince the reader.

Page 23	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9779	04

C Towards the end of the novel, Rastignac says : « Moi, je suis en enfer, et il faut que j'y reste. » What conclusions do you draw from this?

Answers should assess Eugène's moral journey from provincial gentility to hardened cynicism. The moral influence of his family, with its simple principles lived out in a secure and sheltered environment, can be seen to be steadily eclipsed by the pressures of Parisian life. His decision to remain true to those principles after his initial contact with the world of madame de Beauséant is made fragile by the interdependence of ambition and selfishness. Once he has seen the high life, he cannot suppress the desire to respond to his own vanity and ambition in order to escape from the sordid and depressing lodging house. This leads him immediately to extract money from his impoverished family and to abandon his studies. In the process of establishing a relationship with Goriot's daughter Delphine, he becomes aware of the equal fragility of marriage and of extra-marital affairs. His experience of Parisian society confirms in every particular the discourse of madame de Beauséant on his first visit to her. He has to learn to treat the world as it deserves to be treated, as that is the only way to succeed. The forces of materialism and egoism are irresistible. If he describes this world as hell at the end of the novel, there is little evidence that he does so with a heavy conscience. He has gained a self-confidence which expresses itself in a willingness to accept conditions for success which are incompatible at every level with the values instilled by his family. To this extent, the conclusion imposed by Balzac is pessimistic. As Stendhal put it: « Chacun pour soi dans ce désert d'égoïsme qu'on appelle la vie. »

9 Baudelaire, *Spleen et Idéal*

A This poem comes from the love cycle of poems dedicated to Marie Daubrun, and prefigures the Spleen cycle with its evocations of death. The poet has enjoyed a fruitful (and, by implication, creative) period of his life which he sees as coming to an end before his vocation has been fulfilled. Images of light and warmth are turned into symbols of paralysis and death by the juxtaposition of *enfer/polaire* and *rouge/glacé*. Winter is evoked as a threat to the poet's creative fertility, as destructive emotions take over. Creative work is replaced by forced labour, perhaps the struggle to write when the inspiration has gone. The ramrod destroying the tower is as indefatigable as the poet's spirit is fragile. He is haunted by sounds which evoke the onset of winter. The only thing being made is a coffin. Baudelaire's obsession with the passing of time as he struggles to find new inspiration is conveyed here by the sense of urgency implied by the imminent change of season. The verb *plongerons* gives an immediate sense of dramatic threat, as cold and darkness will imminently take over from life and light. There is a sense of terror in this poem, which is developed in the Spleen cycle as he is increasingly mesmerised by his own mortality and fragility.

Page 24	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9779	04

B Describe and illustrate what Baudelaire saw as *l'idéal*

There are two related themes to explore here. The ideal is a state of heightened awareness which offers creative inspiration. The Art Cycle offers examples of the poet's aspirations. He is likened to an exile in a world which hampers and even scorns his efforts to fulfil his vocation. The pressing need is to escape from the *miasmes morbides* which characterise an environment inhabited by what he calls (elsewhere) *de vils piocheurs ignorants*, and for his spirit to take *un libre essor*. In this state of liberation he can experience the 'profound unity' of smells, colours, sounds and textures which is unique to creative genius. In this state, he is able to perceive a vision of aesthetic and sensual perfection. But, by definition, perfection is perpetually elusive (*un idéal toujours reculant*) and that is what makes it so alluring. Secondly, his relationships with women are used as a source of creative stimulus, with varying success. He describes Jeanne Duval as *l'oasis où je rêve*. Of Madame Sabatier's eyes, he writes « vous chantez le Réveil ; Vous marchez en chantant le réveil de mon âme ». Marie Daubrun famously offers him *Luxe, Calme et Volupté*. Answers should focus on the positive aspects of the poet's experience in a quest for inspiration which often needed sexual and/or artificial stimulation in order to achieve the state of mind described in *Élévation*.

C In *Au Lecteur*, Baudelaire put the word L'ENNUI in capital letters. Discuss the significance of this concept in his work

Baudelaire describes *l'ennui* as a human vice in *Au Lecteur*. Furthermore, he sees it as uglier and more repulsive than all the other monstrous elements in « la ménagerie infâme de nos vices ». It represents a state of inactivity that envisages nothing other than death. In the cycle of poems dealing with the role of the Poet, it is the state of torpor which constantly threatens to paralyse creative activity. Thus, in *Le Mauvais Moine*, he describes himself as *fainéant*, guilty of creating nothing: « Rien n'embellit les murs de ce cloître odieux. » His frenetic search for inspiration in his various relationships with women was beset by periods of failure and frustration. This finds expression in a number of the *Spleen* poems, which are characterised by images of an inertia which he is struggling, without success, to shake off. *La Cloche fêlée* offers a good example, as does the bored sovereign who is likened to a *cadavre hébété*. In *Le Goût du néant*, hope has deserted him and he is becoming resigned to a *sommeil de brute*. Images of *rigor mortis* are accompanied by the evocation of Time passing him by while he fails to respond to any stimulus. Answers may, of course, include other examples of this sense of creative impotence and reflect on the destructive effect of the self-reproach it generated.

Page 25	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9779	04

10 Alain-Fournier, *Le Grand Meaulnes*

A Seurel is visiting his uncle and family, who keep a village shop not far from les Sablonnières. He has sensed the possible presence of Yvonne de Galais and is anxious to find out more about the place where Meaulnes met her. His uncle has just told him that she is a regular customer at the shop, and that the estate has fallen into disrepair. Uncle Firmin's account of events at les Sablonnières offers an adult and factual perspective which contrasts sharply with the romanticised images offered by Meaulnes after his experience of *la fête étrange*. Yvonne is presented now not as an ephemeral vision of immaculate beauty floating around an idealised landscape but as the impoverished owner of a run-down estate who comes shopping on an elderly nag. Secondly, Meaulnes's evocation of Frantz de Galais as a character out of a Romantic novel or melodrama is challenged by Firmin's blunt assessment of him as a spoiled brat with unrealistic plans to marry and an unstable temperament. As for the future, Seurel will resolve to bring about a reunion between Yvonne and Meaulnes and to see them married, signally failing to take account of the fact that the adolescent dream cannot be turned into a viable reality, and this with disastrous consequences. Meaulnes will prove incapable of coping with a real person as opposed to a Romantic image of perfection, and for that reason, Seurel's encounter with Yvonne at this juncture can only lead to disappointment.

B Seurel criticises Frantz de Galais with regard to « ce rôle absurde de jeune héros romantique où je le voyais s'entêter ». How far do you agree with him?

Some distinction might be made between the notions of self-dramatising Romantic hero and absurdity. Much emphasis is laid on the idea that Frantz is, when we first encounter him, very young and utterly over-indulged by his parents. The setting up of the *fête étrange* as a wedding party is like setting the stage for a Romantic melodrama in which the hero will have an emotional crisis, abandon his fiancée and contemplate suicide. His entrances and exits are all melodramatic: the gypsy disguise, the raid on the school house, the unexpected arrival at Meaulnes's wedding. The issue of the solemn promise he demands of Meaulnes to respond at any time to his mysterious call is as self-regarding as his tendency to disappear without explanation. The other aspect of the question turns on the word *absurde*. Whilst it might be argued that his adolescent sulks and mood-swings are credible, his incorrigible theatricality, unchanged by the passage of time, strains the reader's credulity. He is essential to the plot insofar as Meaulnes's relationship with Valentine inflicts a burden of guilt on the latter, but his character is not developed beyond the caricature of Romantic *Angst*. His comings and goings cannot be justified in relation to anything other than his need to appear and disappear without explanation. His friendships are based on the need for admiration of a life-style which, for all its bravura, does not represent anything beyond the parody of a literary type.

Page 26	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9779	04

C Analyse the nature and significance of Seurel's relationship with Yvonne.

Seurel's first meeting with Yvonne has two consequences: it reunites him vicariously with Meaulnes, whose companionship he has sorely missed, and it causes him powerful emotions which will never leave him. He describes these, initially, as « une entente secrète » and « une amitié plus pathétique qu'un grand amour ». His determination to arrange a meeting between Yvonne and Meaulnes and, subsequently, to see them married, flies in the face of the reluctance of both parties and of the futility of attempting to recreate an idyll. It can be seen as a clumsy expression of his devotion to Meaulnes, and perhaps as a manifestation of his own tendency to melancholy self-denial. At all events, he hangs around the house after the wedding like a jilted lover and in Meaulnes's absence spends much time in Yvonne's company, always behaving with absolute propriety as befits a loyal friend. He takes her to Frantz's house in an atmosphere of sad nostalgia. He keeps her company « durant tout un printemps et tout un été comme il n'y en aura jamais plus. » He reflects with her about lost happiness, and sits with her as she lies dying. At her death, he declares that he and Meaulnes together had succeeded in achieving a special relationship with her. She is for Seurel a symbol of the magical time he spent with Meaulnes in their youth, and the failure of his attempt to perpetuate or recreate this experience is finally impressed upon him by her death and Meaulnes's departure with the one remaining link with this past, Yvonne's daughter.

11 Gary, *La Vie devant soi*

A The passage describes Momo's first, and highly significant, meeting with Madame Nadine. She has noticed his apparently emotional response to the mechanical circus in a shop window. His response to her attention is partly flirtatious, partly defensive. The suspicion that she might be a government employee intent upon spying on him springs from a fear amongst Madame Rosa and her like of interference by the authorities, seen as a threat rather than a support to immigrants and especially to foster families. Authority as a threat is a theme of the book. The only other role which Momo's experience allows him to ascribe to her is as a potential prostitute, as she is attractive and could do well if she had the right boss. Momo has a detailed knowledge of a very circumscribed world. The next theme is fear. He scorns Madame Nadine's remark because he has been taught that fear and suspicion are essential for survival. He also laughs at her naïve idea that boys of his age should not wander the streets, as he lives on the streets and is probably more street-wise than she is. This emphasizes the difference between her social milieu and his, which is reinforced by his experience of visiting her house and meeting her family - another world, in which a different language is spoken. There is an amusing parenthetical jibe at religion - the pilgrimage to Mecca is also founded on fear of divine retribution. At the end of the passage, the future is prefigured. Momo needs a mother figure as Madame Rosa nears the end of her life, and the relationship which develops between him and Madame Nadine will perhaps fulfil that need.

Page 27	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9779	04

B To what extent does the author succeed in evoking a sympathetic response towards the world of prostitution?

Gary's novel was strongly influenced by Hugo's *Les Misérables*, and thus seeks to show the often hopeless plight of the poor, and notably of single women and abandoned children. He aims to show that prostitution is borne of poverty. Thus, the constant use of the verb 'se défendre' to describe their professional activity. They have no other way of surviving. They are harassed by the police if they are successful. They are obliged to leave their children in the care of the likes of Madame Rosa, sacrificing their role as mother to the need to earn a basic living. They are often exploited and ill-treated by pimps. The latter inhabit a world in which violence is inseparable from power and profit, and Gary makes no attempt to excuse the men who manipulate the women, even if an individual might show sympathetic characteristics as well as the scars of battle. The most obvious success in relation to the terms of the essay title is the portrait of Madame Lola. An African ex-boxer, he works as a transvestite in the Bois de Boulogne, is ever cheerful despite a terrible life-style, and goes out of his way to be kind and helpful. Gary also maintains that, given the chance, prostitutes can be the best mothers in the world because their role as a mother gives them hope for the future, and looking after a child is a welcome relief from their grim routine. Candidates may take different views on these issues, but should show an awareness of the author/narrator's efforts to engage the reader's sympathy.

C Examine the relationships between the different immigrant groups depicted in this novel

The theme is solidarity between disparate ethnic groups in the face of abject poverty, social ostracisation and authoritarian harassment. Differences are put in perspective by the common lot of the immigrants. Their families have, in many cases, been left behind in Africa. They are often illegal immigrants whose lack of status means that they have no protection from exploitation or violence. Madame Rosa epitomises the struggle of all these immigrants against persecution. She is willing to risk confrontation with the law to help those in need from any immigrant community. She may make jokes about the ethnic background or characteristics of her charges, but there is no prejudice in her treatment of them. She understands that a Jewish boy needs a long-term Jewish home, an Arab boy needs an Arab father figure, and a black African boy needs to go and mix with the black community. As far as religion is concerned, different practices go on separately, unchallenged by others. The only contentious issue arises when Monsieur Hamil makes it clear that he could not marry a Jewish woman. The representatives of different religions are presented deliberately as caricatures of their type: Madame Rosa the persecuted Jew, Monsieur Hamil the Muslim sage. The religious tolerance of Madame Rosa throws into contrast the inability of Momo's father to accept that his son could be Jewish. The common problems of the protagonists mostly eclipse religious and ethnic differences. The author pleads for the possibility of peaceful coexistence.

Page 28	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9779	04

12 Bazin, *Au nom du fils*

- A** Bruno is responding to the way in which his father has coped with the announcement that his girlfriend Odile is pregnant. Daniel remained composed and supportive. He showed some affection towards Odile. Bruno is immensely relieved, and grateful for the practical and moral support which Daniel has promised. The note also demonstrates his candid nature and his engagingly simple view of life: to regret the fact that Odile is pregnant would be wrong. Daniel's reaction is to take stock. When Bruno gets married and the child is born, he will never again occupy the same amount of space in his father's emotional life. Daniel understands that he will have to keep his distance, being supportive without interfering. This leads him to the conclusion that it is time to propose marriage to Laure, who has waited on the family hand and foot without complaint for years, and who has never expressed any expectation. Laure is part of the family, unlike Marie, who was rejected by the children as a step-mother. It is a logical step. The reader might congratulate Daniel on his decisions with regard to both Bruno and Laure, or might think that it is rather too convenient for him to offer Laure his hand when his beloved Bruno has moved on. It must be said that if Daniel is making 'good' decisions about these relationships, they are seen in the light of his intense self-criticism in the closing pages, which leave us with a sense that he will never fully adjust to these developments but will feel that they are justified because Bruno will think that all is well.
- B At an early stage in the novel, Daniel remarks : « Louise est mon sirop, comme Michel est mon vin d'honneur et Bruno mon vinaigre. » To what extent does his perspective change over time?**

Louise is the most straightforward of Daniel's children. She has a naturally cheerful disposition and does not cause trouble. Whilst her decision to leave home and make a career as a model might not be in line with her father's ambitions, she has a clear perception of her own personal assets and a realistic view of life. Whilst he worries about her early encounters with boys and her life-style in Paris, her vanity is regarded as harmless, even charming. Daniel's perspective with regard to Louise does not change because she does not change, and her role is not sufficiently developed in the novel to provide more than a contrast with her twin brother.

Daniel's view of Michel evolves negatively. The studious and gifted schoolboy provides all the reflected glory a father might wish for. As a *Polytechnicien*, he becomes increasingly opinionated, arrogant and selfish, showing as time goes on a tendency to treat his family with scant regard.

Daniel's relationship with Bruno is, of course, more complex. The use of the word *vinaigre* occurs while Bruno is still a surly and annoying adolescent. His disastrous academic results are frustrating for his father, as is his lack of interest in school and his depressingly modest career aspiration. On the other hand, as he emerges from adolescence he becomes more communicative. He shows an awareness of Daniel's need for his company. He rarely exploits his father's devotion to him, the notable exception being in the way he vetoes Daniel's proposed marriage to Marie. The last stage of the novel poses the prospect of a perpetually bitter-sweet relationship. Bruno will be across the street, but his priorities will lie elsewhere.

Page 29	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9779	04

C 'Daniel's story is to be taken as a tragedy, and a representative tragedy.' How far do you agree?

This observation (from the Introduction to the ULP edition) should generate a critical response. It is clear that the death of his wife is tragic, and leaves him with the difficult task of bringing up three children. It is also undeniable that Daniel fails on a number of levels. He did not complete a higher degree; he has a dead-end teaching job which he does without communicating or inspiring enthusiasm. His relationships with women are unsatisfactory: he cannot commit himself to Marie, and he will marry Laure largely because Bruno is leaving home. His obsession with Bruno causes him endless heartache. If tragedy involves self-awareness, the closing pages of the novel invest him with a measure of that. If tragedy involves the destruction of potential greatness through fatal weakness, it could be argued that the man is too colourless and mediocre to be a tragic figure (perhaps just pathetic). However, the assertion that the story is somehow 'representative' is dubious. Bazin is committed to writing about fatherhood. His character is extraordinarily preoccupied with Bruno, and has expectations of a relationship which (he finally realises) are defied by the reality of the generational gap between them. The life he chooses at the end of the novel is unsatisfactory because it aims to ensure Bruno's peace of mind. Daniel Astin is, it could be argued, more representative of his creator's unusual view of the roles of fathers (and, of course, mothers) than of a tragic figure of wider significance.

13 Camus, *L'Étranger*

A The Prosecutor is exploiting the cross-examination of Raymond to establish that Meursault operates in the dubious world of prostitution and revenge killings. He is appealing to the prejudices of the court by seeking to establish that Meursault and Raymond were friends, the implication being that the former was involved in the gang land machinations of the latter. He can thus establish a link, in the hypocritical language of bourgeois prejudice, between Meursault's friendship with Raymond and his allegedly immoral behaviour at and after his mother's funeral. The vocabulary employed plays on these ideas, notably the words *débauche* and *honteuse*. The reader is in a position to know that Meursault saw no insult to his mother in renewing his sexual relations with Marie, nor did he regard Raymond as more than a casual acquaintance whom he helped with no sinister agenda. His assertion that Meursault possessed a criminal personality which expressed itself with equal clarity at the funeral and on the beach where he met the Arab is manifestly illogical for any rational person, and demonstrates the power of prejudice against an unconventional individual who is unable to provide explanations using the terms of reference of those sitting in judgement.

Page 30	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9779	04

B 'Meursault knows neither love nor friendship.' Discuss his relationships with others in the light of this comment.

It is clear from the outset that Meursault is something of a loner. His regular social intercourse extends no further than Céleste's humble restaurant, where he seems to feel at home with acquaintances who are not invasive. His remarkable capacity for passive relaxation when he is not working suggests that he does not feel the need for a more engaging social life. He is depicted as a curious but inert spectator, be it of the people who attend his mother's wake and funeral, of the passers-by in his street, or of Salamano's problems with his dog. His more direct contacts with people happen by coincidence rather than by design. His meeting with Marie and their subsequent activities together generate in her the sense of a potential long term relationship. Meursault seems indifferent to such a conventional development, preferring a casual affair with no explicit commitment. His association with Raymond is similarly random in its inception. He will accept the terms love and friendship if others ask him to, but without conviction or acknowledgment of the usual connotations of these words. He does seem to be impressed by the attempts of his acquaintances to support him at his trial, but is never drawn emotionally into their orbit. If he misses Marie, it is more for her body than for her generous nature. His very limited range of emotions is one of the aspects of his personality which evokes a hostile response from those judging him from a conventional standpoint.

C 'Camus is not a prophet of nihilism or despair.' Does your reading of this work enable you to support this view?

There is a strong argument here in support of the view that Camus is iconoclastic with regard to social institutions and conventional moral structures. His depiction of the attitudes which conspire to condemn an unconventional man more for this failure to conform than for shooting an Arab would seem to offer little hope for the emergence of more authentic values. That said, it is clear even from this early work that his focus is on the potential of even passive resistance to provoke a debate about moral bankruptcy and the need to defy it. Meursault does not respond appropriately to his employer's offer of a better job in Paris. We are invited to place less value in the employer's rather indignant incomprehension than in Meursault's affirmation that contentment is more worthwhile than ambition. Whilst we do not necessarily condone Meursault's naïvety with regard to Raymond and his personal vendetta and violent behaviour, we can appreciate his rejection of the court's readiness to exploit public prejudice and reject the view that an individual can simply help his neighbour without any other agenda. The most important aspect is his honesty. His refusal to distort the facts and his detachment from the farcical trial stand as a mute protest against prejudice and hypocrisy. His outburst at the Chaplain and his assertion at the end of the value of his life as he lived it prefigures a challenge to *idées reçues* which will form the point of departure for more assertive expressions of a life-affirming philosophy.