



Cambridge Pre-U

FRENCH (PRINCIPAL)

9779/04

Paper 4 Topics and Texts

May/June 2022

MARK SCHEME

Maximum Mark: 60

Published

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

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

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

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Generic Marking Principles

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

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

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

GENERIC MARKING PRINCIPLE 2:

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

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

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

GENERIC MARKING PRINCIPLE 4:

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

GENERIC MARKING PRINCIPLE 5:

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

GENERIC MARKING PRINCIPLE 6:

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

Part I: Topics

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

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

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

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

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

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

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

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

• **Topics – Language**

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

Question	Answer	Marks
<p>Indicative Content Questions are open to interpretation and, therefore, the following notes are not intended to be prescriptive but to give an indication of some of the points which could be made in response to each question. They are by no means exhaustive.</p>		

Question	Answer	Marks
1(a)	<p>Ces ouvrages montrent l'égoïsme des hommes. Qu'en pensez-vous ? Expliquez votre réponse en vous référant aux deux ouvrages étudiés.</p> <p><u>Film: <i>Amour</i> (Haneke)</u></p> <p>Facets of weakness and strength are multiple in a film which examines how the intensity of a couple's relationship develops when illness strikes down Anne. The fragmentary nature of Haneke's narrative style lends a deliberate ambiguity in interpretations of the thoughts, emotions and morality which motivate actions of the characters.</p> <p>In the past, Georges and Anne were equal partners in their relationship and both independent, talented musicians. As Anne's health declines and she becomes increasingly reliant on Georges, the viewer cannot help but be struck by the importance and devotion to the task of caring by Georges. Whilst there is an argument for attributing his care to his love and compassion, the director's technique of not passing judgement or attributing easy motives may equally lead one to see Georges as obsessive and egotistical, and that this side of his character becomes increasingly powerful, as he relentlessly keeps the outside world at arm's length and Anne becomes his own exclusive project.</p> <p>Georges's inability to halt the illness leads to frustration. He also does not understand Anne's wish to refuse medical help and to stop eating (hence he slaps her). He turns from helper to controller and gatekeeper.</p> <p>Anne's growing physical incapacity develops as a result of a cerebral attack, an operation which goes wrong and the onset of a degenerative illness. The three incidents mark stages in the reduction of her ability to function normally, to communicate, to walk, to fulfil even basic bodily functions. When Anne is unable to speak, she communicates with her eyes. She becomes entirely dependent upon others (a nurse, then Georges). It is this increasing dependency which reflects both Georges's inability to halt the illness and his moral integrity and determination to maintain Anne's dignity. He fires the nurse for patronising Anne, for example. The lack of overt directorial commentary may lead some to argue that Georges begins to revel in his role as carer and that his role is not just a duty but becomes an obsession.</p> <p>Éva might be seen as selfish and hypocritical. She is clearly only an occasional visitor. Early on, she offers to help her father, but he points out that Éva must have a lot on her hands, given her marital problems. Indeed, the bond between Georges and Anne appears much stronger than in Éva's marriage. In the last conversation with her mother, she chats about her own problems of property and finance. The next visit, Éva insists on seeing her mother, though Georges tries to stop her. Éva wonders what can be done, without suggesting or doing anything concrete herself. Subsequently, Éva is annoyed because Georges does not answer the telephone, so demands: '<i>Qu'est-ce qui se passe avec maman ?</i>' She is more annoyed by not being kept in the loop than in offering genuine help. Answers might point to a moral weakness.</p>	30

Question	Answer	Marks
1(a)	<p>Answers will consider to what extent Georges's role as carer and husband displays both love and moral fibre, as well as the commitment to nurse Anne through painful decline, giving specific detail. It is likely that answers will not agree with the statement in the title.</p> <p><u>Etcherelli, <i>Élise ou la vraie vie</i></u></p> <p>The world of 1950s France is portrayed as patriarchal, where the role of women appears to be subsidiary to that of men. Whilst poverty and politics dominate, it is women who are responsible for keeping couples and households afloat financially and showing better sense and responsibility. Lucien is portrayed as the epitome of the selfish male. At school, he ruins his health, fails an exam and drops out, despite family encouragement to get an education. He lacks a sense of responsibility: he is always short of money in Bordeaux, then marries Marie-Louise, with whom he has a child. He depends on his wife to earn money, whilst he is happy to do no work. His frequent absences from the home are subsequently linked to his extra-marital affair with Anna. He treats his wife with disdain, borrowing money from her and from Élise for renting the hotel room for his adultery. As the narrator points out in Bordeaux, <i>'la seule honnêteté de mon frère consistait à prévenir qu'il ne rentrerait pas'</i>. When Marie Louise is in hospital, Lucien invites her into the marital bed. He plans to go to Paris, and though he promised Anna they would go together, he typically reneges on his promise and wishes to go alone. His lack of financial acumen is extraordinary; he spends the whole novel borrowing and begging for money. Although he has an immature interest in left-wing politics, he has no thought for the comfort or dignity of others, especially women. His treatment of his grandmother, with whom he is living at the beginning of the novel, is selfish and contemptible, and at one point she sums up his egocentric universe in an exasperated scream: <i>'Depuis des années tu traînes ici, nourri par les autres, tu bois notre sueur'</i>. His search for <i>'la vraie vie'</i>, like his relationships with women, lacks maturity and measure.</p> <p>Arezki cuts a more charismatic figure than Lucien, seen through the eyes of Élise. He, too, is politically engaged – in the FLN – and this is at the centre of his thoughts. He is much more of a gentleman than Lucien, yet his social and political world remain with those of his fellow Algerians, and this is one of the reasons he does not accompany Élise back home in the evening. There is an air of mystery about him, as the narrator keeps his political activities in the shadows. He does not react to provocation or racist intimidation, perhaps because he is singly devoted to the revolutionary cause (rather than to Élise). His relationship with Élise is frowned upon by their fellow workers, as well as the militant Algerians in Nanterre – and indeed by Daubat and others at work. Their racism and nationalist sentiments reveal the closed minds and a lack of generosity of spirit of the ordinary working man.</p>	

Question	Answer	Marks
1(a)	<p><u>Sartre, <i>Les Jeux sont faits</i></u></p> <p><i>Les Jeux sont faits</i>, as its name suggests, offers little hope of redemption for the main characters, who form part of a broad canvas for Sartre to expound his philosophical message that man is incapable of grasping freedom to act. In that sense, the characters are not fully drawn, yet there is enough depth to see some negative traits, especially amongst the male figures.</p> <p>Both André and Pierre are stubborn, obsessive and pretty self-centred. In some ways, they are counterparts: André, a bourgeois leader of the Milice, is committed both to maintaining an iron grip on power and is ruthless in his behaviour. He married Ève for her dowry and has no compunction either in conducting extramarital affairs or in poisoning Ève to enable him to marry her sister, Lucette. Ève criticises him for his behaviour: '<i>Tu m'as fait vivre un enfer</i>'. He treats both sisters with hypocritical concern. Pierre is his opposite: a working-class revolutionary, who wishes to undermine the regime and attack the Milice. He does not have the ability to adapt to different situations. He feels uncomfortable in bourgeois settings, and the only outlet for his feelings of inadequacy and embarrassment is violence. In confronting André, for example, force is his only answer to belittlement by both André and previously, by the concierge. A further contrast is in the '<i>laiterie mondaine</i>' scene in a park, where courtship rituals are observed by Pierre and Ève and there are a pair of lovers who sit at their table. The man is decisive in expressing his emotions and in dancing; the couple kiss and seem at ease and happy. Pierre, though remains unable to break out of his mindset and self-centredness.</p> <p>His major failure is an ability to rise to the challenge of loving Ève and forget his previous life with the conspirators. Even at the end, when Ève is expecting him to continue their love beyond the night together and win the prize for both of them to return to life, he admits that he is not up to the challenge: '<i>Je ne peux pas lâcher les copains</i>'. He is stuck in his mindset, rejects freedom and is punished for that. However encouraging Ève is in trying to develop their relationship, Pierre's obsession with his political aim and fellow conspirators prevents them from falling in love to save their lives. He is stuck in his own ego and, ultimately, in existential death.</p>	

Question	Answer	Marks
1(b)	<p>Dans quelle mesure la femme dépend-elle de l'homme dans ces ouvrages ? Expliquez votre réponse en vous référant aux deux ouvrages étudiés.</p> <p><u>Film: <i>Amour</i> (Haneke)</u></p> <p>The film focuses on the relationship between husband and wife in old age at a point where Anne, the wife, becomes entirely dependent on her husband. Answers will point to the pressures and strains on Georges as Anne's condition worsens.</p> <p>There is a general feeling of helplessness, especially after the second cerebral attack which leaves Anne unable to communicate and in pain. Georges has to do more and more (washing, feeding, cleaning her). He cannot stop the decline and degradation of his wife. His situation of isolation and frustration is accentuated by the lack of concern of the daughter Éva and by the panicked reaction of the piano student who is appalled by the physical decline of Anne. Communication, once fluent and loving, becomes more fragmented and one-sided. Life becomes difficult to watch and is painful for both Georges and Anne.</p> <p>In contrast to the other works, we see an independent woman becoming entirely dependent on her husband for life, care and the end of her suffering.</p> <p><u>Etcherelli, <i>Élise ou la vraie vie</i></u></p> <p>Post-war France was for the most part a society led by men. Women's emancipation had not built up a head of steam, though societal changes, such as women working on the production line, would lead to demands for greater equality. However, the picture painted of provincial France is one of women's dependence on men. Lucien's wife works in a factory to support Lucien while he only does a few hours work per day. Marie-Louise is browbeaten by Lucien and eventually has a breakdown. His mistress, Anna, relies on Lucien and sponges off him. Lucien is the prism through which Élise is aware of what life might offer beyond the confines of the apartment. Élise has dedicated herself to looking after Lucien. He is more firmly settled in Paris than Élise, and he persuades Élise to go for work in the factory; her brother is very influential in Élise's decisions.</p> <p>Life in Paris is a vicious circle of work and sleep with very little money. Élise considers returning home to her grandmother but wants to stay longer to earn more money and wants to be part of '<i>la vraie vie</i>' with Lucien, Henri and Anna. She enjoys being part of the meetings about the war in Algeria but is very much a follower.</p> <p>Élise herself is seen as a 'misfit' on the factory floor; women traditionally have clerical roles. Élise feels like an outsider at work with the other French women but also when she is with Arezki's friends. Élise draws attention to herself with this relationship with Arezki, and thereby breaks a taboo as far as the French male colleagues are concerned. There is a warning from the foreman that she is treading on dangerous ground.</p>	30

Question	Answer	Marks
1(b)	<p>Élise has a comparatively naïve character who is too trusting in her brother when she follows him to Paris in search of '<i>la vraie vie</i>'. She is ill prepared to fit into an urban lifestyle working on the production line in a car factory and is completely dependent on Lucien to fix up accommodation and work. Similarly, she is dependent on Arezki for emotional warmth and physical desire. Her position of weakness is exacerbated by the widespread racism in Paris. As a result of this, the couple is unable to be open about their relationship. It is noteworthy that after the death of Lucien and the disappearance of Arezki, Élise's life in Paris comes to an end and she returns to the provinces. In a sense, her dependence on men's actions and decisions characterised her sense of adventure – and subsequent disappointment.</p> <p><u>Sartre, <i>Les Jeux sont faits</i></u></p> <p>In comparison with the other two works, there is a different angle to the dependency theme here. As Ève comes from a wealthy family, she is not dependent on André for financial wellbeing. Quite the reverse: André had squandered his father's inheritance and was looking for a suitable match. There is an element of bourgeois respectability in marrying a man she admires and who has a certain gravitas. On the other hand, she is dependent on him for her life and death: having turned a blind eye to his philandering for years, she is in physical danger because he has taken a shine to her sister and he has no scruples in poisoning Ève.</p> <p>Ève is also bound to Pierre for her return to life, and despite the clear disparity between them in education, culture and outlook, she tries hard to make the relationship work. On return to the house, she confronts her husband with Lucette and decides to leave him, fully prepared to make a match with Pierre, despite the reaction of friends and onlookers in the street and the park. All goes well in Pierre's bedroom where they make love and think they have met all the conditions of the contract. Yet, Pierre, despite his momentary glimpse of Sartrean truth ('<i>Nous sommes seuls au monde... Nous ne devons plus rien à personne</i>'), throws away the opportunity for freedom and life for both of them by going to see the heads of section of the revolutionaries and getting assassinated by the Milice. Thus, Ève's dependence on Pierre is not just a social construct, but an existential one.</p>	

Question	Answer	Marks
2(a)	<p>« La vérité pour l'individu ne correspond pas à la vérité des autres. » Dans quelle mesure ce constat est-il vrai par rapport aux deux ouvrages étudiés ?</p> <p><u>Film: Z (Costa-Gavras)</u></p> <p>The film appeared at the end of a decade of significant social and cultural change and Cold War paranoia. It reconstructed the machinations behind the 1963 killing of the Greek social democrat and pacifist Gregoris Lambrakis, who wanted to bring about peace in society by removing social and political injustice. The film develops the idea of an undesirable ideology which promotes a repressive political agenda in order to ensure its acceptance by creating a false consciousness among the populace.</p> <p>From the outset, the subject of controlling society, of protecting it from the influence of what is deemed harmful, is clearly expressed. The military officers are determined to keep tight control over the country, what is termed in their rhetoric as '<i>l'arbre sacré de la liberté nationale</i>'. Political opposition is as unwelcome as mildew in crops, and they are prepared to take any measures to prevent its appearance. The Général de la gendarmerie expands on the theme, labelling non-compliant elements of the population as '<i>divers agents parasites</i>' and as the source of the problem. His ruthless conclusion is : '<i>...la pulvérisation des hommes ...est indispensable</i>'. Left-wing ideology needs to be rendered harmless, rooted out at school and university, and during military service.</p> <p>To that end, they employ a variety of methods to thwart the attempts of Z, an opposition MP, to spread his message. Threats, rumours, violence, administrative stonewalling, control of the press, police corruption, all contribute to attempts to silence Z and his supporters.</p> <p>Z's message is not just one of nuclear disarmament, but also revealing the truth about the corrupt political system: '<i>le 11erité a besoin de 11erité</i>'. After Z's assassination, the investigating magistrate uncovers tissues of lies, false testimony, coercion, and political pressure not to reveal the truth behind the complicity of the authorities in the murder. He stands firm, in a brief victory for truth and justice. However, the odds are stacked against those lone voices whose vision of truth is at odds with those in power. The accused receive token sentences, those who were brave enough to come forward to testify are punished with imprisonment, deportation or death. The investigating magistrate is relieved of his job. The message is clear: truth should not be spoken to power. History is written by the victor.</p> <p><u>Daeninckx, <i>Meurtres pour mémoire</i></u></p> <p>The novel <i>Meurtres pour mémoire</i> entwines the two threads of the effect of the Algerian war in 1960s Paris and the state's cover-up of the deportation of Jews and collaboration with German authorities in the war. The parallels between the two events are clear: disappearance and killing of a number of the population, the manipulation of public opinion and the moral bankruptcy in the face of political expediency.</p>	30

Question	Answer	Marks
2(a)	<p>For Veillut, whose successful career in French administration spanned decades, there is no interest in revealing his role in the deaths of so many Jews and Algerians. He is a powerful man who has everything to lose if the truth of his role came to light. Thus, his network of contacts in Archives and the police are vital to maintain the official view of recent History.</p> <p>Cadin, as a professional detective, does not accept prevarication and dissimulation but seeks to unearth the reason why Bernard then Roger were murdered; in effect, he becomes an agent of memory. Through the investigation, prevailing historical narratives are deconstructed. Unsettling reminders of the past include the Vichy government's sentencing de Gaulle to death for high treason, and the use of torture and State assassination squads during the Algerian War. But the main controversial impact of the novel lies in its focus on two historical events: the repression of the pro-Algeria marches in October 1961 and the existence of the internment camp for Jews at Drancy. The key to establishing truth is through discovering evidence, and in the case of History it is the Archives which are vital repositories of detail. Both Bernard and Roger Thiraud stumbled across the truth about Veillut's role in the deportation of Jews to Drancy and then to the death camps through their consultation of archives, despite the best efforts of the Archivist Lécussan to hinder their research. Where access to archives is barred or there is a deliberate policy of not committing information to paper, the official version of events may prevail. This was the case in the brutal repression of the Algerian demonstrations, where there was no official report (<i>'Aucune preuve. Aucune trace de ces 48 cadavres'</i>), and it is only through a stroke of luck that Cadin discovers footage shot by a Belgian TV crew and sees Cadin's murderer, Cazes. Significantly, Jean Deril reveals that the French authorities had attempted to acquire the film but were turned down. Thus, their efforts to hide the evidence, and hence the truth, were thwarted.</p> <p>Historical truth, as determined by the State, draws a veil over embarrassing and criminal behaviour by those, like Veillut, who were administrators. The reader, through the character of Cadin, stumbles across the unvarnished truth, and thereby questions the presentation of History and the manipulation of collective memory.</p> <p><u>Germain, Magnus</u></p> <p>The Dunkeltals sought to make their adopted son a reminder of his late brothers (in fact, <i>un mausolée vivant</i>) by giving their names to him, Franz-Georg. In order to fill holes in his memory following a serious illness, his mother made up stories of the great family history (<i>'chaque membre de la famille a une stature de héros'</i>), in parallel with the mythmaking of the Third Reich. This false memory graft irks Magnus as much as his amnesia, and his changing names throughout the novel point to changing visions of identity. At the beginning of the novel, History is seen through the eyes of two children who interpret things in their own way, with no reference to good or evil. By contrast, when Magnus is an adult, he becomes aware of Nazism's banality of evil and of the defilement of his family name through his father's role in the war. The Eichmann trial especially triggers this evaluation of recent history. His awareness and understanding of history go beyond the confines of his character and take on the symbolism of general historical consciousness amongst Europeans.</p>	

Question	Answer	Marks
2(a)	<p>The first chapter (<i>Overture</i>) draws a parallel between Man's deficient memory and a shard of meteorite and fragment of bone from which paleontologists deduce History. The novel is constructed like a puzzle, where the reader simultaneously reconstructs the memory of the central character and that of mankind. The inclusion of 'Fragments' (with 1 in the middle and 0 at the end) underlines the theme of assembling a puzzle to construct a whole. Magnus enables the reader to appreciate that one man's memory and observations are a cipher for the bigger picture.</p> <p>The different registers of the novel, ranging across fact, fiction and the poetic, allow History to be perceived from different angles. The polyphonic voices confer a degree of contrasting ideas and underpin one of the major themes of the text, the role of memory and the interpretation of history. Whilst a significant element comprises the era of Nazi Germany, the novel traces significant developments throughout the latter part of the 20th century, including Kennedy, Civil Rights, Hippies and the Berlin Wall.</p>	

Question	Answer	Marks
2(b)	<p>Dans quelle mesure peut-on condamner ceux qui détournent la vérité ? Expliquez votre réponse en vous référant aux deux ouvrages étudiés.</p> <p><u>Film: Z (Costa-Gavras)</u></p> <p>The film is a clear denunciation of lies, corruption and a distortion of truth and morality. Democracy is seen as a sham. Keeping power and maintaining social control is paramount, and the subversive and manipulative methods employed to do so ensure that the voice of opposition, of political pluralism, of truth, is stifled.</p> <p>The methods used are not just ideological. All the levers of state power are used to ensure that any alternative truth to the official mantra is extinguished. What emerges from the film, too, is society's broad acceptance of the government line. Part of this is attributable to fear of reprisals for speaking out. Nick, for example reveals that his mother told him not to say anything to authorities. Even his sister says: <i>'ton devoir de citoyen, c'est d'abord de t'occuper de ta famille'</i>. The consequences for those who testified to the magistrate reveal the pervasive and lethal nature of self-preservation at the state level. Others are willing actors for the state. One of the 'healthy antibodies' referred to in the opening lecture is CROC, an extension of police brutality. Two of its members, the thugs Yago and Vago, are the ones who go on to murder the liberal, charismatic Z during the demonstration, as police stand idly by. The magistrate's investigation reveals the corrupt nature of local politics. Those in power buy the services of the hoodlums, either by paying them directly or facilitating licences etc. The patronage system oils the wheels of corruption.</p> <p>Z then is a tragic hero. He tries to campaign on a ticket of truth and disarmament, genuinely committed to improving the lot of the common man. Society on the whole though, does not accept or want a more honest version of politics, out of a form of self-preservation. Those few who support Z and speak out about the cover-up of the assassination appear morally upright, guardians of justice and truth, but for some, they may appear naïve, and to that extent, naivety may mitigate the outrage at the state's abuse of power.</p> <p><u>Daeninckx, <i>Meurtres pour mémoire</i></u></p> <p>The key point of discussion is the meaning of <i>'détourner'</i>. The State has political or social reasons for developing its own narrative. The State suppresses the truth of the killings of Algerian demonstrators, either in the belief that the public should not be made aware of the reality of the war for Algerian independence, or more likely, that the brutality and violence of the running sore was threatening to ignite civil war; after all, the FLN and OAS were both active in Paris. The political price of revealing the atrocities would certainly be unpalatable to the establishment and particularly unwelcome to the Préfet de Police, Veillut.</p>	30

Question	Answer	Marks
2(b)	<p>In the epilogue, a worker at a metro station scrapes away at posters and eventually uncovers fragments of a German notice associated with the persecution of Jews. This metaphor links antisemitism with the treatment of Algerians; it signals that, beneath the 1960s lie the dark years of the Occupation; it symbolises the idea of History as a palimpsest, where previous events underpin, feed into and inform those of later periods, and, thus, those who misrepresent the truth or write their own version of History (as the victor's privilege allows). The author is at pains to point out that societies cannot live healthily if they are not honest with themselves.</p> <p>The detective story framework pitches the individual, Cadin, against the state's unwillingness to divulge or confront its past. The book is a swingeing criticism of the perverse administrative and political system which protects murderers and consigns the victims to oblivion, be they the tragedies of deportation to Drancy – and thence to concentration camps – or the crimes of colonialism. Individuals, apparently, count for little. Daeninckx's novel, in uncovering shameful French collaboration with the Nazis and one man's crusade to protect himself, is an unremitting condemnation of writing false History.</p> <p><u>Germain, <i>Magnus</i></u></p> <p>Fragment 4 informs us not of the objective truth about Dunkeltal, but of Magnus's childhood impressions of him. It is later in a section titled 'Note' that the reader is given factual information about Dunkeltal. This is the first clear indication that the book is meant to be read both as a novel and as an allegory of history, since Clemens Dunkeltal is reminiscent of Dr. Mengele. The perception of him at home – as well as in Vienna later – is of a charming man with a love of German music and an impressive voice to sing Lieder. Perception is all in the realm of history. Magnus is aware of something that many would rather ignore, that Nazi war criminals were, for the most part, men like Clemens who, although detached, were of sound judgement and who committed atrocious deeds for mundane reasons. The true horror that he faces as the son of a Nazi doctor is precisely the horror of the 'banality of evil'. The inclusion of the Eichmann article in the narrative builds the credibility of the story as an allegory of real life.</p> <p>The capacity for a nation's self-deception is enormous: '<i>Enivrée de promesses de gloire, ou préférant filer doux devant un pouvoir brutal, la population adhérerait en masse à l'idéologie délétère mise en place</i>'. The beginning of the war revealed how effective the propaganda campaign had been to establish groupthink and leave no room for questioning: '<i>la guerre ou l'ivresse du crime élevé au rang du sacerdoce...</i>' Dr Dunkeltal symbolises the many callous supporters of Nazi Germany: the image of the sensitive, cultured singer is at odds with the murderous and cold-blooded regime for which he works; he has a double family life, in which he shows affection only towards his illegitimate son, not to the adoptive Magnus; like so many, he fakes his own suicide to allow him to abandon the family and escape to Mexico. He is devoid of moral compass. His wife is complicit in mythologising the family's history to whitewash the non-heroic circumstances of the deaths</p>	

Question	Answer	Marks
2(b)	<p>of Franz and Georg. When Dunkeltal is found in Vienna under an assumed name, the novel is pointing not to the outrageousness of forgetting the past, but of negating it, of reinventing identities in order to dissimulate.</p> <p>For those who commit and hide atrocities, and attempt to rewrite history, like Dunkeltal, there can be no forgiveness.</p>	

Question	Answer	Marks
3(a)	<p>Analysez les différences entre vie publique et vie privée présentées dans les deux ouvrages étudiés.</p> <p><u>Film: <i>Jeune Femme</i> (Serraille)</u></p> <p>The film traces the rootlessness and self-absorption of Paula, a woman struggling to find her place after the end of a long-term relationship. Over the years Paula has been totally dependent on Joachim and cannot function independently. Her reaction to the break-up lands her in psychiatric care, but she discharges herself to wander Paris alone, seeking couches to spend the night on and annoying friends and strangers alike with her socially inappropriate intensity. Her private world is in ruins: she spends much of the film trying to be accepted by her ex Joachim, and her emotional bond with him is symbolised by his cat, which she walks around with.</p> <p>The film showcases the difficulties of living in Paris with little money, few practical skills and a seeming lack of responsibility. Paula's attempts at coming to terms with and adapting to the real world are zany and frustrating. Acquaintances and employers are generous, willing to give her a chance to hold down a job or have a roof over her head. Many give her sound advice, are forgiving of her quirks and fulfil their social responsibility. Many extend the hand of friendship and invite her to drinks or parties. Even Joachim, towards the end, thinks that she is out of place working in a lingerie shop and offers to take her back.</p> <p>Miss Dosch was cast as her due to her chameleon ability, and Paula's lack of clear identity, or her changing identities, is one of the striking discordances when in the company of others. Everyone else she meets makes a living as best they can, and they are engaging and well-centred. Perhaps that is the nature of being a wage slave. It is only after she can reject Joachim – and his baby – on her own terms that she can embrace Parisian life with gusto.</p> <p><u>Eliette Abécassis, <i>Et te voici permise à tout homme</i></u></p> <p>The Jewish community regulates public and private life, yet the tensions from contrasting behaviour, observances and outlook between the two are exacerbated by the contrasting lay social and legal framework of the French state. It is the complexity of Anna's attempt to get a Jewish divorce from her husband that highlights the contradictions and difficulties for a woman between public and private life.</p> <p>In public, strict observance of Jewish Law is de rigueur. This underpins the orthodox community in Paris and forms the basis of Anna's social life. However, Anna's legal divorce presents several problems for her. Not only does she feel the community's disapproval for her breaking the tradition, but she carries full responsibility for the failure of the marriage, despite Simon's behaviour: '<i>Moi j'étais comme la peste : j'avais quitté mon mari. J'avais brisé le tabou. Tout était ma faute... J'étais coupable...</i>' Before Yom Kippur, a time of forgiveness, Simon maliciously tells Anna that he will never grant her the 'get': no forgiveness here. Whereas Anna feels genuinely sorry for breaking up the family, Simon appears to have no conscience, despite his lip service to tradition.</p>	30

Question	Answer	Marks
3(a)	<p>The synagogue itself is a microcosm of the gulf between public and private. Rabbis advise her to placate Simon, hand over her half of the flat etc, as this is in line with Jewish teaching. Anna's lawyer urges caution, especially as Simon has broken his word before. Ironically, the rabbi suggests that money will solve her problem <i>'la liberté, ça s'achète'</i>. Yet, under French law she is already free. At other times, the rabbis insist that the divorce is a matter entirely for her ex-husband, and they have no interest in facilitating things for her. The public face is all important at the end, when the chief rabbi explains that he is powerless to help because he would lose credibility in the eyes of the community: <i>'si je vous aide à faire ce que vous me demandez, je suis un homme mort'</i>.</p> <p>Anna's private life reveals the financial difficulties and emotional trauma of her position. Her relationship with Sacha gives her emotional support and shows how women can be treated with respect: <i>'il m'enseignait l'égalité'</i>. The difficulty for Anna is to choose a man she loves in the face of strong disapproval from her community. As she indicates at the end, her future baby will continue to exacerbate the strain between public and private life. She wants to break with tradition and family and settle down with Sacha. However, her links to her community and culture cannot be broken.</p> <p><u>Maïssa Bey, <i>Au commencement était la mer</i></u></p> <p>Public life in Algeria has traditionally been one in which girls and women are much more constrained in what they can do than men are. As a girl who is intelligent and free-thinking, Nadia represents the tensions between public and private life, symbolised by her identification with Antigone.</p> <p>Nadia's love of freedom is elemental. At the outset, she sneaks out of the house at dawn alone to go to the beach and run on the sand. This develops into a yearning for intellectual freedom, gained through her voracious reading, and desire for independence from the social and religious constraints in an Algeria riven by civil war. Her private world is consistently in conflict with her family and the outside world, which she feels is repressive: <i>'Toujours, partout présents, les regards, le poids des regards'</i>. At school, her questions and comments are unwelcome because she is a girl: <i>'Elle a dû apprendre à se taire'</i>. University is an opportunity to leave the family home with an acceptable excuse; not that she was allowed to choose her course – this was chosen for her by the central administration. But intellectually the experience is disappointing for her.</p> <p>Social control of the population demands that there is no sex before marriage. Nevertheless, Nadia learns that many of the female students have also not respected this stricture. Her relationship with Karim is illicit and she tells her mother that she is busy studying, but she wants an opportunity to see Karim. Their affair is conducted in a hotel or in a studio flat, away from their local area and away from prying eyes. To create private space, honesty suffers: <i>vivre dans le mensonge</i>. Karim represents the domination of public opinion; he follows his mother's judgement that Nadia would be socially incompatible as a bride and breaks off the relationship.</p>	

Question	Answer	Marks
3(a)	The influence of the more repressive Islamists is seen in the new fatwas which prevent women from showing hair or skin; they are not allowed to speak freely, walk or sit next to a male, even at primary school. Her brother Djamel becomes radicalised and, having ripped up all her books and notes, feels that she has no need for education. The oppressive nature of the country and of her brother brings her to the conclusion that her private world is incompatible with that of the public one; that is why she tells Djamel about her love affair and abortion, knowing that she is signing her own death warrant.	

Question	Answer	Marks
3(b)	<p>« Ces ouvrages montrent le bonheur des femmes. » Qu'en pensez-vous ? Discutez de cette affirmation en vous référant aux deux ouvrages étudiés.</p> <p><u>Film: <i>Jeune Femme</i> (Serraille)</u></p> <p>Paula's journey of self-emancipation is affected through a series of fleeting exchanges with a range of characters and through Paula's attempt at adaptation to new circumstances through changing identities. Ultimately, she can only be happy when she is comfortable within her own skin (at the end), but en route there are glimpses of happiness when she finds company and a sense of solidarity in the people she meets. If she was once content with Joachim (white, bourgeois, disdainful), her friendship with the security guard Ousmane (black, educated, poor, honest) shows a maturation in her judgement of what is important in life. She is content with temporary stability (looking after children, working as a lingerie assistant, living with Yuki), but just as she appears throughout the film in changes of dress and make-up (to reflect her search for a new self), her happiness depends on constantly changing and re-adapting to new people.</p> <p>Other women in the film are not just foils for Paula. Younger ones show greater spontaneity in offering friendship and advice. They have adapted to the world of work and adult responsibility. Two women who appear discontent are her mother, with whom she has been distant for years, and the mother of the children she babysits. This, combined with Paula's decision not to have Joachim's baby, suggests that happiness for her is divorced from motherhood.</p> <p><u>Eliette Abécassis, <i>Et te voici permise à tout homme</i></u></p> <p>The novel relates a tale of laughter through tears. What brings happiness to Anna, apart from her daughter Naomi, is her relationship with Sacha Steiner, who appears to be everything that Simon is not. Sacha is not only sensual and caring, but he respects her and treats her as an equal. Passion and respect have been missing in Anna's life. Sacha is genuine, cultured and enables Anna to appreciate new things, e.g. photographic techniques. Her moments of happiness are often grasped in secret, away, she thinks, from the prying eyes of the community. Everything has to be in secret, because of the disapproval of her affair by the community, who do not recognise her divorce, as Simon has not granted the 'get'. The long and tortuous struggle to find a way out of the impasse is only bearable for Anna because of the moments of happiness and passion with Sacha. The emotional rollercoaster comes to an end, so she thinks, with the great relief and joy she feels with Eliane's successful prosecution of her case. At the Beth Din in Jerusalem, Anna meets the rabbis, who declare her marriage annulled: '<i>Vous êtes libérée</i>'. Of course, the happiness is short-lived as Simon repudiates her and the French rabbis are unwilling to regularise her position. On the other hand, Anna finds herself pregnant, and she ends on a defiant note that will see her giving birth to a baby, illegitimate in the eyes of the Orthodox community, but which will lead to her own self-fulfilment.</p>	30

Question	Answer	Marks
3(b)	<p data-bbox="304 248 887 282"><u>Maïssa Bey, <i>Au commencement était la mer</i></u></p> <p data-bbox="304 315 1318 483">Nadia is a vivacious girl who would like to live freely, laugh and enjoy life. Her method of snatching moments of freedom and happiness, be they on the beach alone or in the world of books, is to create a private space and to try to keep the reality of Algeria at arm's length. Living at home enables her the possibility to dream of a less restrictive style of life and of love.</p> <p data-bbox="304 517 1326 887">Of course, it is her critical awareness of the incompatibility of personal happiness with social suffocation for secular-minded women which bears the seeds of tragedy. Her position is a metaphor for the conflict within Algerian society at large, where young women are being educated to think independently, yet their involvement in social life and any intellectual role they may take on are stifled. Nadia enjoys university life with muted happiness, taking advantage of the opportunity to live away from home. Yet her search for love proves elusive and unsatisfactory, and the real thrill of her relationship with Karim lies more in transgression and the forbidden nature of independent behaviour; she is happiest as a non-conformist, and this is the only way in which she can be true to herself. She is an idealist.</p> <p data-bbox="304 920 1315 1122">Nadia's mother, by contrast, represents the plight of the traditional woman who is dependent on her husband for social position, children and happiness. When her husband died when Nadia was eight, the mother became an outcast within her own family, as being widowed was regarded as social failure, especially by Nadia's grandfather. The mother's happiness derives solely from bringing up her children, accepting her social condemnation.</p>	

Question	Answer	Marks
4(a)	<p>Qu'est-ce qui empêche les couples d'être ensemble dans ces ouvrages ? Dans quelle mesure cette séparation est-elle inévitable ? Expliquez votre réponse en vous référant aux deux ouvrages étudiés.</p> <p><u>Film: <i>Ma Nuit chez Maud</i> (Rohmer)</u></p> <p>Whilst the narrator establishes from the outset that he decided, somewhat arbitrarily, that Françoise would be his wife, the film is a retrospective on the two women he meets in Clermont. His self-analysis reveals that Jean-Louis's subjective feelings are couched in abstract, rational terms: he sees himself as a mathematician, yet his explanation of behaviour cannot be reduced to probability – there is a good dose of self-deception. His sense of free will is a masquerade. His life, as he sees it, is seemingly as neat as the mathematical formulae he reads about. Love appears to be an equation, not an emotional connection.</p> <p>If opposites attract, then this film is a case in point. Whilst the narrator has an overwhelming commitment to rationality, Maud lives by instinct and emotional drive, not moral doctrine. She is an atheist who is not afraid to make mistakes (as her previous suitors demonstrate). Despite mutual attraction, her attempt at seduction does not work out. Maud's conversation with Jean-Louis is the centrepiece of the film and reveals not only her understanding of human nature but also his limitations of perception. He is stubborn and, in some ways, appears naïve, and he hides behind religious dogma and an impressive self-belief (or self-delusion) in his moral rigour. (<i>'Ce qu'il faut, c'est la pureté du cœur. Quand on aime une fille, on n'a pas envie de coucher avec une autre.'</i>) Maud recognises the sanctimonious man behind the mask and tells him about his lack of sincerity: <i>'Vous ne prenez pas vos responsabilités. Vous êtes un chrétien honteux, ... doublé d'un Don Juan honteux'</i>. Having stoically kept to the moral high ground throughout the night, Jean-Louis gives way to temptation in the morning, and Maud's rebuff reminds the viewer of his inconsistency and the suppression of his real feelings. She goes on to point out that his belief in 'fate' is misplaced (as does Françoise), for he has already established that his wife must be a Catholic, rather than just leaving things genuinely to chance. Later, Jean-Louis admits that they seem well-suited: <i>'C'est fou ce que je suis bien avec vous'</i>. However, any thought of marriage is dismissed, as he insists on marrying a Catholic.</p> <p>The consequences of Jean-Louis and Maud's choices appear at their final meeting on the beach, ending on a note of wistful regret and irony.</p> <p><u>Film: <i>Le Passé</i> (Farhadi)</u></p> <p>There are a number of avenues to explore, including the shrewish character of Marie, a lack of communication between partners and the weight of '<i>le passé</i>'.</p>	30

Question	Answer	Marks
4(a)	<p>The dialogues and relationships are subverted by what is left unsaid, by lies and hidden feelings. There are crosscurrents of unspoken reproach, guilt and fear. Ahmad's arrival in Paris is a good example: there are unresolved issues from Ahmad's departure four years previously and the cavalier approach to accommodating her soon-to-be ex-husband show Marie to be tense and uncompromising. If dialogue is anything to go by, Marie appears the dominant force in her relationships, where conversations are cut short or interrupted by her, or she demands things are done her way. Her relationship with Samir is fraught with problems: they are both still married, but she is expecting his child.</p> <p>Their children provide a further source of friction. The atmosphere in the house is far from harmonious: Lucie at war with her mother, for example. Lucie is also partially responsible for revealing Samir's affair to his wife, and it turns out that her guilt and self-reproach are one of the factors poisoning the family atmosphere.</p> <p>Overall, it is the burden of past events which haunt the present and prevent Marie and Samir from establishing a positive relationship. Finally, Samir admits to himself that he still loves his wife and he returns to her hospital bed, unwilling to turn off the life-support machine.</p> <p><u>A Chedid, <i>Le Message</i></u></p> <p>It is not just the sniper's bullet which prevents the meeting from taking place. To blame are the violence, cruelty and senselessness of war.</p> <p>The reason that they are apart at the outset is a quarrel. Steph has been rather stubborn. The ultimatum which Steph has set shows his ego, yet also his real desire to be with Marie. The title of the work is an indication that they wish to put their differences behind them and be together. The old couple, Anton and Anya, are a parallel couple who show the relationship as it might have developed, had fate been kinder.</p> <p>Answers will develop these points with appropriate textual detail.</p>	

Question	Answer	Marks
4(b)	<p>Dans quelle mesure les personnages sont-ils libres d'agir ? Expliquez votre réponse en vous référant aux deux ouvrages étudiés.</p> <p><u>Film: <i>Ma Nuit chez Maud</i> (Rohmer)</u></p> <p>The film explores the characters' philosophical positions as well as their vulnerabilities, contradictions and hopes. Whilst there is much talk of freedom of choice and the role of chance, Jean-Louis thinks that his mathematical approach to life and love, bolstered by a commitment to Catholicism, gives him a robust framework. Despite his rejection of Pascal's wager, he does in the end make a wager on an unknown girl (Françoise), in a sense taking up Pascal's advice to wager his life on only a possibility that he would be happy. His decision early on, that Françoise would be his wife before even talking to her, might smack of arrogance, had the film not been a retrospective of his thoughts. However, try as he might to present a picture of a principled thinker, his friendship with Maud reveals the opportunity to be spontaneous and act in consort with his emotions. Only a stubborn clinging to his belief that he has to marry a Catholic and the lack of acknowledgement of his happiness with her allows him to marry Françoise. Order and hierarchy have been his watchwords. The regret at the end of the film indicates that he could have acted differently in choosing Maud, but instead chose a path of self-determination. There is a certain confusion between chance and choice. Nonetheless, Jean-Louis sees life is meaningless without a conscious commitment to the Catholic faith. Once this commitment is upheld and the choice is made, life is given direction and meaning.</p> <p>Maud is by contrast an agnostic; has had a number of lovers and is a divorcee. Vidal mentions with a certain irony that Maud belongs to a family of free thinkers, though this anti-religious posture is obsessive. She is very much a free agent, and in exercising her choice of partner, she rejects Vidal, a former lover, and attempts to seduce Jean-Louis. Their chemistry becomes stronger, but she realises that his adherence to Catholicism would be a source of tension in any relationship. She would prefer to choose to avoid a permanent commitment and seek love of the moment. For Maud, love should be unconditional with no strings attached. The striking element throughout the film is that her choice of men turns out to be disappointing.</p> <p>Vidal himself sees things from a Marxist perspective and is constrained by his Marxist view of History. On a personal level, he leads a bachelor life and appears incapable of forming long-term relationships, in contrast to Jean-Louis.</p>	30

Question	Answer	Marks
4(b)	<p><u>Film: <i>Le Passé</i> (Farhadi)</u></p> <p>The adult characters are all prisoners of the past and have not faced up to events (separation, affair, pregnancy) in a way which brings closure. Ahmad returns to Paris to finalise the divorce, at his wife's request. He is prevented from explaining what happened at the end by Marie's refusal to listen. Marie is about to embark on a third marriage and has not thought about the effects of her relationships on her children's wellbeing. Her constant tetchiness and anger betray her lack of respect for Ahmad and Samir; this trait also points to her refusal to deal with tensions and conflicts of the past. Her daughter Lucie's tantrums and aggression, for example, are revealed to be motivated by her reaction to her mother's frequent changing of partners. Samir feels guilty about his affair with Marie and, as the end of the film reveals, still loves his wife Céline; he cannot escape the past and it determines his mindset in the present, thus he returns to the hospital and his wife's bedside. The question of who is to blame for Céline's attempted suicide remains unresolved, though Samir, Marie, Naïma and Lucie each have a responsibility, and it is this responsibility which weighs upon them. The film's title highlights how the characters are ruled by the past. They may wish to look to the future, but cannot remove the shackles of the unresolved problems, guilt and antagonisms of the past.</p> <p><u>A Chedid, <i>Le Message</i></u></p> <p>At one level, the civil war is a restrictive framework for all the characters. Yet there is contrast between Gorgio, who leads a misanthropic and self-important existence as a militia man and had previously not questioned the benefits of war, and Steph, whose desire for reconciliation with Marie leads him not to accept her non-appearance. He is by nature impetuous, but he is not so stubborn as to return to the archaeological dig. His determination enables him to swim against the tide of fleeing townspeople, to jump off a moving bus, risking his own life in the process. Anton and Anya, too, demonstrate that the danger of war does not prevent them from coming to the aid of Marie and trying to deliver her message to Steph. Compassion and humanity are effective antidotes to these fighters, like Gorgio, who are stuck in a mental rut.</p>	

Question	Answer	Marks
5(a)	<p>Comment le pays d'accueil est-il présenté ? Expliquez votre réponse en vous référant aux deux ouvrages étudiés.</p> <p><u>Film: <i>Le Havre</i> (Kaurismäki)</u></p> <p>France is seen in its reaction as a state as offering two concerns: one is security and one is medical care, hence the presence at the opening of the container of both the Red Cross and the CRS. The country is prepared to look after the migrants on its own terms, hence the transfer of the adults to the refugee camp at Dunkirk and the dismantling of the 'jungle' at Calais. There is a commitment to operating with due process, thus the concern of the Préfet and the presence of police in the town.</p> <p>Individuals show an approach to migrants which contrasts with that of the state. On the whole, the town pulls together not only to protect Idrissa but to raise money to enable him to continue his clandestine journey to England, where a family member lives. Social solidarity and fraternity are much in evidence, not just through Marcel, but by many of the impoverished inhabitants of Le Havre, who believe in human dignity and helping someone. The social justice evidenced by Monet is all the more surprising as he willingly subverts the rule of law, and this provides one of the elements which contributes to the film's impact as a parable.</p> <p>Many of Marcel's acquaintances pull together to show unstinting generosity for no personal gain. A parallel to Idrissa is Chang, who, as an illegal immigrant, is in a similar position, though has some protection through a fake identity card.</p> <p>By contrast, there are a few elements which demonstrate a lack of humanity: the local press which equates immigrants with terrorists and the '<i>corbeau</i>', who makes calls to the police to denounce his neighbour and Idrissa, but these are not allowed to form a major counter-current in the film's message.</p> <p><u>Fatou Diome, <i>Le Ventre de l'Atlantique</i></u></p> <p>The picture of France comes from a number of sources: emigres, those emigres who have returned, and how France is viewed in the Senegalese village, either through television or tourists. The desire to see France as a land of dreams is a remnant of colonialism, yet it continues to provide the inhabitants of Niodor with an alternative to the poverty of the island. France remains a country of significant economic possibilities, as Senegalese footballers and the man from Barbès advertise. The gulf between reality and dream is a major theme of the novel.</p> <p>For the narrator Salie, exile from her native Senegal has led to a question of a conflicted identity. She is able to contrast the two, and though she is at pains to rectify the image of France to those in Senegal, she is prevented from doing so not only by the constant television feed of illusion and entertainment, but also by the man from Barbès whose pride and social cachet depend on depicting France as an Eldorado. Salie's viewpoint is shared by Ndétare, the teacher, who tries to convince children to stay in Africa.</p>	30

Question	Answer	Marks
5(a)	<p>He warns the boys, '<i>La France, ce n'est pas le paradis</i>', following the story of Moussa and his death, a rare awareness of reality which is at odds with the illusions and myths promoted by others. Salie's experience of a failed marriage, racism and the nature of her part-time work to finance her education makes it clear that the streets are not paved with gold.</p> <p>The myth of Europe in general and France in particular is perpetuated through football. A number of Africans have been successful in joining French teams and earn significantly more than they would in Senegal; moreover, it does not require education, which is lacking locally. (Families of successful migrants have a vested interest, as emigres send back money transfers which contribute to the well-being of the families back in Africa.) Boys like Madické dream of emulating the successful Senegalese footballers and becoming rich, and their enthusiasm is topped up each time they watch matches on the village television, or in Madické's case when he talks on the telephone to his half-sister in France.</p> <p>The man from Barbès saved up his earnings when he worked in France and returned to Senegal a rich man. His wealth guarantees his status in the village, and he has no interest in explaining the difficult conditions of work in France. Instead, he points to the fact that even the unemployed get money from the State (la RMI), trying to underpin his argument that there is no poverty in France. The illusion of paradise continues.</p> <p><u>Nathacha Appanah, <i>Tropique de la violence</i></u></p> <p>The island of Mayotte may be seen as an eldorado for all the illegal immigrants who arrive there, but the reality of living in this French territory is at odds with general impressions of France. The population is split between the haves and the have-nots, between the metropolitan French and immigrants. As Stéphane points out, Mayotte, '<i>c'est la France et ça n'intéresse personne</i>'. The administration is overwhelmed by a constantly growing population and the penury of services. Young people grow up with no prospects in an indifferent society which has no jobs to offer them. The only way to pass time is to hang about the streets and take drugs. As the policeman notes, '<i>Gaza, c'est un bidonville, c'est un ghetto, un dépôt, un gouffre, une favela, c'est un immense camp de clandestins à ciel ouvert, c'est une énorme poubelle fumante que l'on voit de loin. ... Gaza, c'est la France</i>'. The police try their best to maintain law and order, but the island is overrun with gangs and governed by corrupt politicians. Whilst the accusation is that it is a forgotten part of France, a few French try their best to improve the lot of the islanders. Stéphane's work for an NGO is commendable, but he appears hopelessly naïve and idealistic. All his efforts to provide social entertainment for the local youth end in failure. Marie's service in a hospital is well-intentioned, as is her adoption of Moïse. However, the gulf between the two groups appears unbridgeable, as identity and culture have deep roots. Moïse explains: '<i>je ne voulais plus être un muzungu, un étranger. Je voulais appartenir à un endroit, connaître mes vrais parents...</i>'</p> <p>In short, the island, being hopelessly overrun by immigrants, showcases grinding poverty and endemic violence.</p>	

Question	Answer	Marks
5(b)	<p>« La migration, c'est la fin de l'innocence. » Qu'en pensez-vous ? Discutez de cette affirmation en vous référant aux deux ouvrages étudiés.</p> <p><u>Film: <i>Le Havre</i> (Kaurismäki)</u></p> <p>Migration is seen from the points of view of the townspeople as well as the migrants themselves.</p> <p>France has for a long time presented itself as a country welcoming migrants and asylum seekers for over a century and pointed to the values enshrined in the constitution. It had traditionally offered protection, safety and a new life, particularly when it was looking to augment its labour force. If there was something naïve in thinking that economic migrants would return to their homeland, that naivety has been banished with the more recent migration from sub-Saharan Africa.</p> <p>For those French who see the regular arrival of immigrants in ship containers, there is a certain cynicism which has grown out of the sheer number of economic migrants: '<i>encore des morts-vivants</i>' says one of the onlookers at the quayside. The welcoming committee in Le Havre of police and CRS which tries to ensure that no one escapes into the town suggests that there is an unwillingness to receive migrants, an impression reinforced by the Préfet's instructions to Monet.</p> <p>For the migrants in the container or in the camp near Calais, there is an expectation of spending some time in straitened circumstances, waiting to continue the journey. Essentially, all the migrants were on their way to Britain and not expecting to stay in France. Indeed, the container at the outset remained in Le Havre simply through a computer error. The migrants' journey was made on the hard-nosed decision that it would be worthwhile economically speaking.</p> <p>Idrissa, though, is to some extent an innocent abroad. The way in which the film is shot, and the story portrayed, is that of a fairy tale with a happy ending. He is afraid of the authorities but puts himself in danger by not following elementary advice, for example when Marcel goes to Calais he does not stay in the house. His child-like innocence is not shattered but left intact by the way in which the townspeople come together in an act of selfless solidarity and enable the boy to re-join his relative in London.</p> <p><u>Fatou Diome, <i>Le Ventre de l'Atlantique</i></u></p> <p>For the inhabitants of Niodor, migration to Europe is seen as a way of escaping poverty and takes on the status of an ideal. The apparent success of the enterprise is showcased by the Senegalese footballers whose emigration appears successful, at least in economic terms. Similarly, emigres who return to the country (the man from Barbès, Salie) are viewed as wealthy or famous.</p>	30

Question	Answer	Marks
5(b)	<p>For those who do emigrate, the reality of life in France as a Senegalese is far removed from the dream. Salie, Madické's half-sister, marries a Frenchman, is full of ideals, but arrival in France reveals the reality of immigration, racism and rejection: <i>'Mais une fois chez lui, ma peau ombragea l'idylle – les siens ne voulant que Blanche Neige -, les noces furent éphémères et la galère tenace'</i>. Her work as a cleaner and her life as an object of disdain is at odds with Madické's perception of her; he thinks she is living a comfortable life as a member of Louis XIV's court. Even her move to France is seen in the context of neo-colonisation and reification: <i>'Embarquée avec les masques, les statues, les cotonnades teintées et un chat roux tigré, j'avais débarqué en France dans les bagages de mon mari'</i>. Her life away from Senegal is experienced as an exile which affects her identity: she does not feel totally at home in either environment.</p> <p>As Ndétare points out, foreigners are only accepted when they are able to demonstrate exceptional talent. (<i>'Les étrangers sont acceptés, aimés et même revendiqués seulement quand, dans leur domaine, ils sont parmi les meilleurs.'</i>) Football may be the only area in which the inhabitants of Niodor excel. Football may represent principles of equality and mutual respect between individuals and countries, yet the players are treated as commodities to be traded and discarded when no longer required, rather than as people. The World Cup is an illusion of community and international solidarity; it is another representation of commerce, where western countries are at a financial advantage. The dominance of commerce means, as the teacher points out, that they will not only be exploited, but they will also not enjoy equal rights: <i>'En Europe, mes frères, vous êtes d'abord noirs, accessoirement citoyens, définitivement étrangers, et ça, ce n'est pas écrit dans la Constitution, mais certains le lisent sur votre peau'</i>.</p> <p>The real experience of the man from Barbès as an illegal immigrant in Paris is deliberately hidden from the islanders. The narrator even calls him <i>'le meilleur ambassadeur de France'</i>, so skewed is his depiction of the country. He lived in constant fear of the police, lived from handouts, was accommodated by the Salvation Army in winter, undertook demanding and dangerous labourers' jobs, was at the mercy of unscrupulous employers and never had a permanent contract. When he landed a security job in a store, he took delight in catching African thieves, thereby showing a complete lack of solidarity with fellow travellers and trying to curry favour with the French management. Not only did the man lose any innocence, he lost sight of his position – and two teeth for his pains.</p> <p>The novel is based on Diome's experience, thus it can be viewed as an 'autofiction' in which she looks at migration through the eyes of someone who has made the journey. However, the 'loss of innocence' also relates to her feelings and impressions of her homeland where she returns. Her exilic experience also means that she is seen as an outsider whose responsibility is solely to send money.</p> <p>She feels particularly excluded by the women, who in effect, see her in the same negative way as they would a former coloniser. If emigration has been a loss of innocence for her, it is not regretted. She has been able to further her education, her outlook and develop a career as a writer.</p>	

Question	Answer	Marks
5(b)	<p><u>Nathacha Appanah, <i>Tropique de la violence</i></u></p> <p>Those who arrive at the island land in hope of a brighter future, and boats (<i>kwassas</i>) from neighbouring islands regularly disgorge illegal immigrants who want to be on French territory for material gain. For youth, it is survival of the fittest within a gang culture. There are no opportunities to get by, unless one is raised by '<i>les blancs</i>', and, of course, Moise bites the white hand that feeds him in an attempt to be like other boys and integrate local gang culture. A climate of fear and absolute fidelity to the leader reigns amongst the youth: '<i>Personne ne peut s'habituer à Gaza et cesser d'avoir peur</i>'.</p> <p>All those who live and work there are disabused of any idealism they might once have had. For those French who work on the island and genuinely wish to do a good job, the reality of grinding poverty, violence, drug culture and a hopeless lack of resources translates into the acceptance of doing what one can, realising that one's role there is not appreciated either by the authorities or the locals. '<i>Je ne suis qu'un flic qui applique la loi française sur une île oubliée</i>', remarks Olivier.</p> <p>Stéphane, too, is appalled by the conditions of poverty, social deprivation and violence he finds working for an NGO: '<i>tu ne sais plus si c'est une image du Rwanda ou du Zimbabwe ou du Congo et tu dis : Ça n'arrivera jamais dans un département français</i>'. His real loss of innocence occurs when he is attacked by a gang of youths and his project is destroyed. The social and cultural divisions mean that the youth, having grown up in the law of the jungle does not value anything which the State has to offer.</p>	

Part II: Texts

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

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

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

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

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

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

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

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

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

• **Texts – Structure**

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

Question	Answer	Marks
<p>Indicative Content Questions are open to interpretation and, therefore, the following notes are not intended to be prescriptive but to give an indication of some of the points which could be made in response to each question. They are by no means exhaustive.</p>		
6(a)	<p>Write a commentary on the following extract. Analyse how this opening passage introduces the narrative style and themes of the novel. Comment on any other features you consider important.</p> <p>The opening lines strikingly do not follow literary conventions. Rather than getting a back story for the characters, we get a question (L1) to which the author answers '<i>par hasard</i>'. The second question (L2) is even more strikingly answered with '<i>que vous importe</i>'. This establishes that the questions are not rhetorical by the author but are rather a dialogue between the notional reader and the author. This is a technique used throughout the novel: there is almost hostility by the author towards the reader. The author challenges the reader's expectations and insists on his power over him in controlling the narrative. Further questions attract equally evasive answers. In L5 we are presented with Jacques's credo (that he received from his <i>capitaine</i>) that everything that happens on earth '<i>était écrit là-haut</i>'. This introduces the theme of fatalism indicated by Jacques's moniker in the title of the work.</p> <p>Lines 6–35 introduce the format for much of the dialogue between Jacques and le maître throughout the book. This is an unusual format for novels, being more like the presentation of theatrical texts. Other forms of reporting speech do occur in the novel, but this one is very common.</p> <p>Jacques's anger with the <i>cabaretier</i> in L10 presents another theme. The anger is caused by Jacques recalling his drinking in a bar led him to neglect his work for his father. This resulted in him being beaten, which in turn resulted in him joining the army in angry reaction to his treatment. This led directly to him being involved in the battle of Fontenoy at which he was wounded in the knee. This event is referred to throughout the novel. Many of the key events in Jacques's story follow from this event.</p> <p>There is a contradiction in Jacques's philosophy throughout the book, namely that despite claiming to be a fatalist who believes that everything that happens is pre-determined, this does not prevent him taking actions to change the course of events. Here, Jacques's anger with the <i>cabaretier</i> is not logically consistent with his fatalism. If everything is written in advance, why should the <i>cabaretier</i> be held responsible for the consequences?</p> <p>The theme of fatalism is furthered by Jacques's idea that the bullet that hit his knee 'had his number on it' and that all the events that follow are like the '<i>chainons d'une gourmette</i>'. The particular consequences he mentions are his loves and his limp. The mention of his love life excites the interest of le maître (and no doubt the reader) who asks Jacques to tell him all about it. The narration of '<i>l'histoire de ses amours</i>' will be a key theme and a thread of the narrative throughout the novel.</p>	30

Question	Answer	Marks
6(a)	In conclusion, this opening presents many of the structural/formal originalities of the work – the dialogue between the author and the putative reader. Nevertheless, it provides exposition on some of the background to the main character and his beliefs and introduces themes that will be developed throughout the book.	

Question	Answer	Marks
6(b)	<p>Analyse and comment on the depiction of women in <i>Jacques le fataliste et son maître</i>. Support your answer with close reference to the text.</p> <p><i>Jacques le fataliste</i> was written in the 1700s during the <i>ancien</i> regime. The novel mainly figures characters from the lower to middle orders of society – from poor peasants to lower nobility. A number of strong female characters are featured within the novel. Nevertheless, the disadvantages of women within this society are made clear.</p> <p>The first point of note is that one narrative thread of the novel is the telling by Jacques of '<i>l'histoire de ses amours</i>'. The question of consent to sexual relations is key to a number of these stories. In the case of Justine, Jacques blackmails her into having sex with him because she has found herself in a compromising situation and needs Jacques's assistance to get out of it. Le maitre criticises Jacques: '<i>Tu vas violer cette fille, sinon par la force, du moins par la terreur.</i>' In another story, Jacques has sexual relations with Suzanne and Marguerite. In this case, both women take the initiative, but both are acting under the illusion that Jacques is a virgin and Jacques is the source of this misinformation. These stories, whilst raising serious issues, are treated in a ribald way, not least because the narrator is Jacques himself.</p> <p>Other stories within the book point to the difficulties women face in this society. For example, after the battle of Fontenoy, the wounded Jacques is taken in by a poor couple. The husband criticises the charity of his wife on the grounds of their poverty. The question of sexual consent is again raised here as the wife fears having another child due to their poverty. Clearly the lack of control over fertility was a major concern for women at this time.</p> <p>In the story of Gousse, a man seeks to impoverish his wife and set up home with his servant. However, the wife is strong and manages to thwart Gousse's plan and he is imprisoned.</p> <p>The story of Mme de la Pommeraye is an important one in this respect. She is a wealthy widow. This is a society where reputation is an important social asset. Mme de la Pommeraye is respected for her chaste morality. The marquis des Arcis seeks a relationship with her, and she resists as it will affect her reputation. She eventually agrees on the basis that des Arcis assures her that he will have a permanent affection for her. After some time, des Arcis tires of her, thereby reducing further her reputation.</p> <p>She decides to avenge herself on des Arcis by organising an elaborate plot to trick him into marrying a prostitute. This plot is successful in that the marriage takes place, but in reality, the relationship is a genuine one and des Arcis is prepared to continue the relationship with his wife despite the social stigma. This story makes clear the hypocrisy of a society where greater conformity to a moral code is demanded of women. This can be compared with the story of Hudson, who abuses his power as a priest to abuse women and yet enjoys high status within society and is protected by people in power.</p>	30

Question	Answer	Marks
6(b)	<p>Another example of society's unequal treatment of men and women, particularly with regard to morality and sexual relations, occurs during le maître's story of how he is defrauded by the chevalier de Saint-Ouen. Le maître is attracted to Agathe, a young bourgeois woman who is in fact the lover of Saint-Ouen. Agathe as a character is absent, but it is clear that her family is part of the plot. It culminates in le maître being discovered in bed with Agathe. He is jailed with Agathe's family claiming he must marry Agathe because he has dishonoured her. Le maître is only released because of a family connection to the prosecutor. The law used against le maître is intended to protect women from certain forms of abuse by men, but it is in the context of a society that seeks to control women more than it does men.</p> <p><i>Jacques le fataliste et son maître</i> does present a contrasting picture with respect to women in 18th century France. They are clearly disadvantaged in many ways. Nevertheless, many of the female characters are strong and able to thwart their male rivals despite the obstacles they face.</p>	

Question	Answer	Marks
6(c)	<p>‘One of the themes of <i>Jacques le fataliste et son maître</i> is struggles for power.’ Discuss. Support your answer with close reference to the text.</p> <p>Struggles for power exist at a number of levels within <i>Jacques le fataliste</i>.</p> <p>There is a struggle between the narrator and the putative reader over how the story is told. The narrator congratulates himself on frustrating the reader’s expectations, even challenging the reader’s right to ask questions ‘<i>que vous importe ?</i>’ The narrator criticises the reader: ‘<i>vous allez prendre l’histoire du capitaine de Jacques pour un conte, et vous aurez tort</i>’, and congratulates himself on not wasting the reader’s time: ‘<i>vous voyez lecteur, combien je suis obligé ; il ne tiendrait qu’à moi ... d’interrompre l’histoire du capitaine de Jacques et de vous impatienter à mon aise.</i>’</p> <p>The novel centres on the journey of Jacques and his maître and the story of Jacques’s love life. There are a number of struggles between the two. The maître tries to dictate how Jacques tells his story, but like the narrator, Jacques will only tell the story in his own way. The pair also argue over the extent to which Jacques’s knee is painful. Intellectually, Jacques dominates le maître through his philosophising and his eloquence. Nevertheless, at the end of the story, le maître allows Jacques to be accused of a crime actually carried out by le maître.</p> <p>The novel contains a number of stories, many of which involve power struggles. One example is the Pommeraye story. She is seeking revenge on des Arcis for the humiliation she feels at his abandoning her. Her elaborate plot is aimed at fooling him into marrying an unworthy woman. The plot is ultimately successful but her power over affairs is undermined by des Arcis being less unhappy with the outcome than she had predicted.</p> <p>There is also a power struggle between Hudson and Richard. Hudson is the hypocritical head of a monastery who imposes a strict regime on others only to use his power to indulge his own depravity. Richard seeks to expose the truth but suffers as Hudson is maintained in his position by those in power.</p> <p>Many of the struggles for power in the novel revolve around deceptions and frauds. Le maître is victim of a fraud by Saint-Ouen who befriends him. Le maître is seeking the attention of Agathe who is in fact Saint-Ouen’s lover. Le maître loses money and his liberty as he is jailed for being discovered with Agathe. Le maître finally kills Saint-Ouen, flees and leaves Jacques to be accused of the murder.</p> <p>In addition to the above, there are other physical struggles within the novel. Jacques confronts the brigands at the inn in order to recover his possessions. In addition, he holds ‘<i>le portballe</i>’ at gun point to recover his master’s watch. This leads to Jacques being accused of robbery.</p> <p>In conclusion, the struggles within the novel operate on a number of levels: they can be around reputation, deception, fraud, robbery and direct physical and sexual violence. These are all means by which struggles for power between individuals are exercised.</p>	30

Question	Answer	Marks
7(a)	<p>Write a commentary on the following extract. Comment on what this interchange indicates about Beaumarchais’s theatrical technique. Comment on any other features you consider important.</p> <p>Bartholo is Rosine’s guardian. He is attempting to abuse his power by forcing her to marry him. Rosine by contrast is attracted to le Comte who is trying to establish contact with her. His most recent attempt was by adopting the disguise of a drunken soldier. Whilst Bartholo was able to refuse his request for lodging, le Comte was able to leave Rosine a letter. Bartholo, however, noticed this and is now seeking to read the letter. Rosine manages to distract Bartholo by threatening to flee (he takes the precaution of locking the door) in order to replace le Comte’s letter with one from her cousin.</p> <p>Given the letters have been exchanged, it would be safe for Rosine to show the letter to Bartholo. However, she refuses on principle. This creates a comic situation in which the audience is in the know and this creates complicity with Roxane. Whilst Bartholo’s threatened use of force is unpleasant, it is undermined by his powerless stamping of his foot and further by Rosine’s feigned illness.</p> <p>Rosine’s control of the situation is reinforced by the didascalies in L24–26 where it is made clear to the audience that she is aware that Bartholo is reading the letter behind her back whilst she pretends to be ill. This leads to a change in dynamic – Bartholo now knows the letter was from Rosine’s cousin so he no longer wants to see it – it would make him seem foolish, so he adopts a more apologetic tone (L37). The comedy at Bartholo’s expense comes from both his apologetic tone and that he is still being duped by Rosine. Rosine pushes the comedy further by trying to force Bartholo to read the letter.</p> <p>Letters form a major driver of the intrigue in this play. First there is the note Rosine drops for Le comte from the ‘<i>jealousie</i>’. Then there is the letter that is the subject of this passage. Finally, there is Rosine’s reply which is subsequently shown by le Comte to Bartholo in order to gain his trust. Bartholo later uses this letter to alienate Rosine from le Comte, which sets up the denouement.</p> <p>This passage involves dramatic irony, where the audience’s appreciation of what is happening is different from that of a character. In this case it is used to comic effect. The comic effect is extended by both characters changing what they want during the passage – Rosine pushing him to open a letter she had previously refused.</p> <p>Another significant technique is the asides from characters which allow them to communicate with the audience what they are thinking. The convention is that the other characters on stage are not aware of what is said – we are effectively hearing the characters’ thoughts e.g. L31–33. This is itself funny because we find out that Bartholo does not want Rosine to know he has read the letter and yet we already know that she has seen him reading it.</p>	30

Question	Answer	Marks
7(a)	<p>This extract ends with Bartholo leaving Rosine unsupervised as a sign of confidence. This calms the tension between them but comically, it gives Rosine the opportunity to read Le comte's letter in which he asks her to create an argument with Bartholo.</p> <p>The comedy in the passage also comes from a fairly traditional source – a powerful unpleasant character is manipulated to ridicule by a less powerful but more enterprising one.</p>	

Question	Answer	Marks
7(b)	<p>Analyse the relationship between Figaro and le Comte. Support your answer with close reference to the text.</p> <p>At the start of the play, Figaro is the former employee of le Comte. When they meet again, in the street below Rosine's window, it is not a meeting of old friends: <i>'c'est ce coquin de Figaro', 'voilà les bontés familières dont vous m'avez toujours honoré'</i>. Le Comte barely recognises Figaro: <i>'te voilà si gros et si gras.'</i> We can also note here the one-sided <i>tutoiement</i> of Figaro by le Comte reflecting the difference in social status of the two rather than an indication of personal friendship.</p> <p>We do not find out why Figaro left le Comte's employment, but we do know that he helped Figaro find another job. As Figaro tells le Comte how he made his way in life, we quickly find out that Figaro harbours resentment towards people of le Comte's social class: <i>'un grand nous fait assez de bien quand il ne nous fait pas de mal'</i>. This feeling surfaces sometimes in sarcastic remarks from Figaro such as when le Comte says he cannot play the guitar very well; <i>'est-ce qu'un homme comme vous ignore quelque chose !'</i></p> <p>When le Comte finds out that Figaro can be useful to him in his pursuit of Rosine he suddenly hugs him: <i>'ah ! Figaro, mon ami, tu seras mon ange, mon libérateur, mon Dieu tutélaire.'</i> There is clearly comic effect in this sudden change of tone, which is highlighted by Figaro's response: <i>'Peste ! comme l'utilité vous a bientôt rapproché les distances !'</i> Figaro's decision to assist le Comte is openly based on financial considerations as he says to le Comte <i>'Allons, Figaro, vole à la fortune, mon fils'</i>.</p> <p>Once their interests are aligned, the pair are united by a joint endeavour. Furthermore, it is Figaro who initiates the intrigue and takes the initiative. Le Comte is happy to be led and guided by Figaro. Nevertheless, the social distance between them is still comically present. When Figaro thinks Le Comte's simulated drunkenness is not dramatic enough, le Comte replies: <i>'Fi donc ! tu as l'ivresse du peuple.'</i></p> <p>From this point on, they are united by their plot. They collaborate closely and there is a rapport between them. In act 4 when Figaro and le Comte are entering Bartholo's house through the <i>jalousie</i> they see someone leaving the house. Le Comte thinks it might be Rosine: <i>'C'est Rosine que ta figure atroce aura mise en fuite'</i>. This could be seen as friendly teasing, but it would be a mistake to overstate the degree of friendliness between le Comte and Figaro. The social distance between them is maintained as evidenced by Figaro's continued <i>vouvoiement</i> of le Comte.</p>	30

Question	Answer	Marks
7(c)	<p>‘Le Barbier de Séville presents a struggle between generations.’ To what extent do you agree with this remark? Support your answer with close reference to the text.</p> <p>The key struggle in <i>Le Barbier de Séville</i> is between Rosine, le Comte and Figaro on the one hand, against Bartholo aided by Don Bazile on the other. The key issue is Rosine’s liberty or otherwise to marry whoever she wishes. The key to this question is the extent to which these two groups represent different generations.</p> <p>Rosine is described as a <i>‘jeune personne’</i>. In addition, she is <i>‘sous tutelle’</i> of Bartholo which means she has not reached maturity or independence. Le Comte and Figaro do seem somewhat older than Rosine. Since leaving le Comte’s employment Figaro has a range of experiences from being a vet to a playwright. Le Comte too is not without experience as he stresses when he tells Figaro that he is tired of easy success in love due to women liking him for his status. Nevertheless, Rosine is clearly attracted to le Comte, which suggests the age difference is not too great. We shall see that the difference in age between le Comte and Bartholo is made explicit.</p> <p>In act 3, when le Comte presents himself to Bartholo as a replacement music teacher, he describes himself as <i>‘élève de Don Bazile’</i> implying a generational difference between them. In an aside, le Comte exclaims that Bartholo is <i>‘Maudit vieillard’</i>, clearly establishing the difference in age. This is further confirmed by Bartholo asking him to speak up because: <i>‘je suis sourd d’une oreille’</i>, an infirmity commonly associated with age.</p> <p>Inter-generational struggles are not simply characterised by age difference but also include differences in attitude. Bartholo provides the clearest example of this in his tirade against their <i>‘siècle barbare’</i> in response to Rosine’s song <i>‘la précaution inutile’</i> and his description of contemporary drama as <i>‘une sottise d’un nouveau genre’</i>. He goes on to rail against contemporary ideas in science and philosophy: <i>‘sottise de toute espèce: la liberté de penser, l’attraction, l’électricité...’</i> This conservative rejection of novelty is a typical characteristic of an older character.</p> <p>In contrast to this, Figaro’s attitude is one of criticism of the established order. His belief is one of freedom to pursue one’s individual happiness and that merit rather than class-based privilege should be the driver of success. This radicalism is often associated with youth.</p> <p>The triumph of the youthful (in both age and attitude) party is stressed by Figaro in the closing words of the play when he tells Bartholo: <i>‘quand la jeunesse et l’amour sont d’accord pour tromper un vieillard, tout ce qu’il faut pour l’empêcher peut bien s’appeler à bon droit la Précaution inutile.’</i></p>	30

Question	Answer	Marks
8(a)	<p>Write a commentary on the following extract. What does it reveal about the two characters? Comment on any other features you consider important</p> <p>This passage comes from Act 2, Scene 3. La Marquise de Cibois married the cardinal's brother. In this scene la Marquise is not talking to the Cardinal in the normal sense; the Cardinal is acting as her confessor. Confession is one of the sacraments of the Catholic church in which a priest may give absolution for sins.</p> <p>In Act 1, la Marquise had begged her husband to take her with him on his journey to his country estates, but he had declined. In this scene we discover more about la Marquise's situation. She starts by confessing that she has received a letter from someone seeking a relationship with her. She confesses that reading this letter is sinful. The Cardinal immediately wants to know who wrote the letter and reiterates this at the start of the extract (L1). La Marquise's response is that revealing this is not relevant to her sins (L4); it is the content of the letter that is sinful not the signature.</p> <p>The cardinal takes the dramatic step of threatening not to give la Marquise absolution if she does not reveal the name (L2). In L6–8, la Marquise resists the spiritual blackmail that the Cardinal is trying to subject her to, threatening to find another confessor. The strength of her reaction, highlighted by Cibo's term '<i>quelle violence</i>', is an indication of her spirited, principled nature. Cibo immediately adopts a calmer tone and reveals that he already knows that the letter was from the Duc (ruler of Florence). This indicates that his previous enquiry was somewhat cynical/manipulative. La Marquise naturally asks him why he was so interested if he already knew (L12) and speculates that he is intending to tell her husband (his brother). This would be a betrayal of the confidentiality of the sacrament of confession as she points out to him in L20. The Cardinal's tone becomes more emollient but in a very sinister way, implying that he can keep the secret of the confessional '<i>à certaines conditions</i>'. This triggers another spirited response '<i>quelles conditions</i>' and the cardinal tries another approach. He fully reveals what he is intending in L20–21 ('<i>un secret d'importance entre des mains expérimentées peut devenir une source de bien abondante</i>'). In other words, he is planning to exploit (it is no doubt he who has the '<i>mains expérimentées</i>') the Duc's interest in la Marquise as a source of wealth for the family. This is a staggering position for the Cardinal to take. He is encouraging an adulterous relationship by la Marquise in order to pursue his own interests. La Marquise is shocked but far from passive in her reaction. Her expression '<i>que couves-tu</i>' correctly stigmatises the Cardinal's proposal.</p> <p>The Cardinal again tries to pacify la Marquise, but she is not now sure she wants absolution from him (L36). In lines 37–39 the Cardinal changes tone completely and becomes threatening.</p> <p>The characters of these two powerful figures in the play are revealed by this extract. The Cardinal is seen as manipulative, ambitious, prepared to abandon religious principle to achieve temporal power. By contrast, la Marquise is shown to be principled and passionate, and well able to confront the Cardinal with his sins and stand up to him. This prefigures her passion and courage in her later attempts to influence the Duc.</p>	30

Question	Answer	Marks
8(b)	<p>Compare and contrast the roles of Lorenzo and la Marquise de Cibo. Support your answer with close reference to the text.</p> <p>Lorenzo and la Marquise do not interact within the play. La Marquise is involved in a separate subplot. Lorenzo is plotting to kill the tyrannical Duc in order to encourage a republic in Florence. La Marquise is also seeking to change the regime, but her approach is different and she is not seeking the death of the Duc, only that he change his ways.</p> <p>Lorenzo has decided that the only way to get a republic in Florence is to kill the Duc. In order to do this, he has befriended him and become his accomplice in depravity. He has had to adopt many of the Duc's immoral behaviours in order to avoid suspicion. In doing this, however, he compromises his own nature: <i>'le vice a été pour moi un vêtement; maintenant il est collé à ma peau.'</i> When la Marquise decides to enter into a relationship with the Duc, she is not sure whether she is doing it for patriotic or personal reasons. Is it a noble act or for her own pleasure? She is conflicted like Lorenzo – not really clear on why she is compromising herself: <i>'Florence, qui est-ce donc que j'aime ? Est-ce toi ? Est-ce lui ?'</i></p> <p>Whilst this similarity between them is valid, it is clear that Lorenzo is more completely compromised by vice than la Marquise. He has consciously inflicted evil on others whereas la Marquise is losing her own virtue. As a consequence, Lorenzo's psychological distress is much deeper than that of la Marquise.</p> <p>La Marquise's attempt to persuade the Duc to declare Florence independent and to become a good ruler and effectively a constitutional monarch with popular support fails. She confesses her sin to her husband, who forgives her and they both retreat from politics.</p> <p>Lorenzo's aim (a republic) and his method of immersing himself in the Duc's evil leads to a disintegration of his character. When he eventually carries out the assassination, he is not clear of his motivation. He is actually using the act to define his motivation and to try to remain true to his original principled motives. He even speculates that he may be the tool of God.</p> <p>Whilst Lorenzo is successful in killing the Duc, the republicans are unable to take advantage of the situation. The Cardinal Cibo eventually takes over power and very little has changed. Lorenzo is killed by the crowd, but this is virtually a suicide in that he makes no attempt to save himself.</p> <p>In conclusion, Lorenzo and la Marquise share an opposition to the Duc and compromise themselves to achieve change. Lorenzo, however, is much more radical in the change he wants, in what he is prepared to do and his ultimate killing of the Duc. He also pays a higher price whereas la Marquise is able to retire to her personal life. Both of their initiatives ultimately fail.</p>	30

Question	Answer	Marks
8(c)	<p>The fifth act of the play has sometimes been omitted from performances. Analyse what Act 5 adds to the meaning of the play. Support your answer with close reference to the text.</p> <p><i>Lorenzaccio</i> centres on the political situation in Florence, notably its rule by a depraved dictator Alexandre. Lorenzo is a young republican idealist who dreams of killing Alexandre. This assassination plan is the core of the play but there are subplots that include opposition to Alexandre, notably that by La Marquise Cibo.</p> <p>By the end of Act 4, la Marquise has failed to change Alexandre, but Lorenzo has succeeded, despite his own inner turmoil, in killing him. Lorenzo is an ambiguous character who has lived and enjoyed a life of debauchery alongside Alexandre. Whilst this was a necessary part of the plan to kill him, Lorenzo has nevertheless been tainted by it. If the play were to stop at this point, the murder would appear a heroic political act to remove a dictator. The audience would imagine that history would progress, with the republicans able to take more influence.</p> <p>Act 5 removes all possible optimistic interpretation that could be assumed if the play had closed at Act 4. First of all, the powers around Alexandre, notably the Cardinal Cibo, move quickly to manage the situation. The republicans are divided and fail to act in a decisive way. The Cardinal is able to secure the support of the Pope to have a minor figure, Come de Medici, placed on the throne. It is clear that Come is going to be managed by the Cardinal who will exert the real power. Lorenzo's killing of Alexandre is not a historic act; it is pointless and has achieved nothing. And for this Lorenzo had sold his soul. Lorenzo was in a state of psychological distress before the murder, having lost his identity because of the depraved life he had lived alongside Alexandre. The Cardinal moves to put a price on Lorenzo's head. Lorenzo is aware of what has happened: hundreds of republicans have died in a failed attempt to seize power, the republican movement has failed and he feels responsible: '<i>je l'avoue, ce sont là des travers impardonnables, et qui me font le plus grand tort</i>'. Lorenzo suicidally lets himself be killed by a crowd representing the very people he was hoping to help via the death of Alexandre.</p> <p>The end of the play is in some way a comment on events in France at the time the book was written. The 1830 revolution had swept away Charles X but instead of bringing in a republic, this had merely led to the bourgeois monarchy of Louis Philippe. For supporters of the revolution, like Musset, this was a negative outcome, a historic failure. Act 5 of <i>Lorenzaccio</i> draws the various strands to a pessimistic close with the death of Lorenzo, the failure of the republicans and the rise of the sinister Cardinal Cibo.</p>	30

Question	Answer	Marks
9(a)	<p>Write a commentary on the following extract. Pay particular attention to what it shows about the relationship of Alceste with those around him. Comment on any other features you consider important.</p> <p>This passage is taken from Act 2, Scene 4. Present on stage are Éliante, Philinte, Acaste, Clitandre, Alceste and Célimène. Philinte is a friend of Alceste. Éliante is a friend of them both. Acaste and Clitandre are rivals with Alceste for the affections of Célimène. The group has been discussing mutual acquaintances, but in particular enjoying the amusing, lively, mocking descriptions made of their absent friends and acquaintances by Célimène. She is clearly entertaining those around her, and their amusement encourages her in her satire of others.</p> <p>At the start of the passage, Clitandre compliments Célimène on her talents (L1) which immediately draws an angry response from Alceste.</p> <p>He attacks their hypocrisy in mocking people who they would be polite and friendly towards in their presence. It is noticeable that Alceste uncharacteristically, but ironically, uses the <i>formule de politesse</i>: ‘<i>mes bons amis de cour</i>’ when he clearly has little friendship for some of these people.</p> <p>Clitandre’s response in L8–9 serves two purposes. He is a rival of Alceste for Célimène’s affection. He is pointing out to Alceste that he should really be criticising Célimène, for it is she who is doing the mocking, but he is also asking him to publicly criticise the woman he is seeking to marry. His position is therefore tactical, seeking to create problems for Alceste with Célimène, to weaken him as a rival.</p> <p>Alceste responds by saying it is the audience or peer group that is responsible for inciting Célimène (<i>‘le coupable encens de votre flatterie’</i>). This avoids him criticising Célimène directly. It also raises an interesting philosophical point on the limits of culpability. If we tolerate something and fail to criticise bad behaviour, is that wrong? Do we encourage bad behaviour in others by enjoying a joke in poor taste?</p> <p>Philinte, who is Alceste’s close friend, and who seeks to reconcile him to the society around him, challenges Alceste’s position. When he refers to ‘<i>ces gens</i>’ in L18 he is referring to the people being mocked by Célimène. In other words, why is Alceste objecting to Célimène’s satire of these people when Alceste would share the criticisms she is making of their behaviour? This reasonable question from Philinte leads to Célimène entering the discussion with a direct mockery of Alceste. Although he has refrained from criticising her directly, she has no such qualms about him. She is basically saying that he always disagrees with those around him in order to appear superior, indeed, that he even argues against his own opinions if they happen to be adopted by someone else. Whilst this is effectively echoing what Philinte had said, it is a devastating attack on Alceste. She is saying his principled pursuit of honesty in human relations is actually a dishonest tactic on his part to make himself appear superior. Célimène has ridiculed Alceste in front of his peers and rivals. This does not demonstrate any awareness by her of his feelings and is not a good sign for the possibility of a relationship between them.</p>	30

Question	Answer	Marks
9(a)	<p>Alceste’s cool response in L33 reflects the humiliation he must feel at being publicly mocked by the woman he wants to marry.</p> <p>Even Alceste’s friend Philinte re-joins the conversation in L34–37. He is moving away from Célimène’s accusation that Alceste is motivated by a sense of self-importance, but he is saying that Alceste criticises everything, objecting to praise or criticism of others.</p> <p>This leads to Alceste’s final outburst against mankind: <i>‘jamais les hommes n’ont raison’</i>, whether they are criticising or praising others.</p> <p>Alceste is clearly at odds with all those around him – friends, peer group, rivals, to the point where he is publicly humiliated and misrepresented.</p>	

Question	Answer	Marks
9(b)	<p>Analyse the role of Arsinoé in the play. Support your answer with close reference to the text.</p> <p>Arsinoé is a secondary but important character in <i>Le Misanthrope</i>. She is a rival of Célimène for the affections of Alceste, but she is also a ‘friend’ of Célimène and a social rival. Her actions drive forward the plot of the play.</p> <p>One of the key comic drivers of <i>Le Misanthrope</i> is the mismatch between the socially awkward Alceste, who is obsessed with honesty and plain speaking, and Célimène, the amusing socialite who is the epitome of a hypocritical society where a formal politeness covers jealousy and bitterness between apparent friends.</p> <p>In Act 2 we see Célimène in action, entertaining a group of acquaintances with some hilarious but demeaning portraits of mutual friends who are not present. In Act 3 we get to see how ‘friends’ deal with each other. Prior to Arsinoé’s arrival on stage, Célimène makes one of her cruel portraits: Arsinoé is lonely, unable to find someone to marry, without beauty, adopting a pious attitude to cover for her lovelessness. Célimène says of Arsinoé: ‘<i>même pour Alceste, elle a tendresse d’âme</i>’. This naturally leads to hostility between them.</p> <p>Arsinoé arrives on stage whilst Célimène is in the middle of her invective against her: ‘<i>elle est impertinente au suprême degré, et...</i>’ – leading to a comic change of direction by Célimène: ‘<i>Ah! quel heureux sort en ce lieu vous amène ?</i>’ The encounter between Célimène and Arsinoé is a comic tour de force. Under a cover of words of politeness and friendship, the two viciously attack each other. Arsinoé says she has come as a friend to advise Célimène that people are talking about her for her loose morals, and she needs to change her way. Célimène counters that Arsinoé’s interest in morals is due to her advancing age and lack of attraction – a cover for her lack of suitors. This is a key scene in the play, not only for the comic skill with which it is set out but because it shows this society in action. It sets Alceste’s misanthropy in context. He is not protesting about something that doesn’t exist; there is something genuinely unpleasant about the relations between Célimène and Arsinoé.</p> <p>Following this encounter, Arsinoé has a long conversation with Alceste. She hints that she could use her influence to assist him in his legal case. She also puts doubts into his mind about the fidelity of Célimène and she shows him a letter Célimène had written to Orante. This leads Alceste to challenge Célimène with infidelity, but she manages to charm him. Arsinoé’s first attack on Célimène has failed.</p> <p>The culmination of Act 5 depends on another plot of Arsinoé against Célimène. Both Acaste and Clitandre are in Arsinoé’s confidence, and she has revealed to them both that they have love letters from Célimène. This leads to all three confronting Célimène. Arsinoé attempts to use Célimène’s disgrace to establish a relationship with Alceste, but he tells her he is not interested.</p>	30

Question	Answer	Marks
9(b)	<p>This episode has nevertheless disgraced Célimène and led to all Alceste's rivals losing interest in her. By this stage he has lost his legal case. He gives Célimène an ultimatum: retreat from society with him or he will leave alone, an offer she rejects.</p> <p>In conclusion, Arsinoé is a key figure in the plot of the play, as well as central to the comedy and the social satire that is one of the key themes.</p>	

Question	Answer	Marks
9(c)	<p>‘This satire of social habits in the court of Louis XIV is of limited relevance to contemporary audiences.’ To what extent do you agree? Support your answer with close reference to the text.</p> <p>In <i>Le Misanthrope</i>, the action is focused on the difficulties Alceste has in relating to those around him. His social group is that of the nobility at the court of Louis XIV. These problematic social relations include his interactions with peers and acquaintances, as well as with women such as Célimène and Arsinoé. We also see the interactions of some others, such as the two women just mentioned. Philinte and Alceste discuss in detail how they feel about how people interact within their society. Alceste’s fundamental complaint is that people are hypocritical, using polite forms of address and not saying what they really feel.</p> <p>Some of the features of social interactions that concern Alceste are directly related to the conventions of the French aristocracy in the 17th century. For example, a young nobleman Orante presses Alceste to read and comment on a poem he has written. Alceste tries to avoid this but in the end tells Orante he does not think his poem is very good. Orante considers himself offended. Offence in aristocratic circles was a serious matter and duelling was a problem. At the end of Act 2 Alceste is effectively arrested and required to appear before ‘<i>les maréchaux de France</i>’. This was a judicial measure taken to resolve disputes between noblemen to prevent violence/duelling.</p> <p>This dispute therefore evolves in a way that is specific to its time and place. Nevertheless, the fundamentals about people taking offence at their creative efforts being criticised is one with which we can readily identify today whether it be disputes between novelists, playwrights or rappers.</p> <p>Another area in which Alceste is at odds with his society is the legal case he is involved in. Alceste’s dilemma is that there is an expectation that the parties to a case will petition the judge. Philinte says to Alceste: ‘<i>qui voulez-vous donc qui pour vous sollicite ?</i>’ to which Alceste replies: ‘<i>Qui je veux ? La raison, mon bon droit, l’équité.</i>’</p> <p>Alceste naturally wants the merits of his case to stand on their own. Philinte correctly fears that the judge will find against Alceste if he does not follow the normal practice of asking someone powerful to speak to the judge on Alceste’s behalf. Arsinoé later offers to arrange this for Alceste in her efforts to get closer to him.</p> <p>Fortunately, legal cases no longer work along these lines, so this element of the play is specific to its time.</p> <p>A key indication of the way social relations were conducted comes from the encounter between Célimène and Arsinoé. The hypocrisy that so upsets Alceste is clear from the start of this encounter. Célimène is describing Arsinoé to Acaste: ‘<i>je n’ai rien vu de si sot à mon gré, / Elle est impertinente au suprême degré, Et...</i>’ at which point Arsinoé arrives and Célimène’s tone changes: ‘<i>Ah! Quel heureux sort en ce lieu vous amène ? / Madame, sans mentir, j’étais de vous en peine.</i>’</p>	30

Question	Answer	Marks
9(c)	<p>In this instance, there is a formality of language – ‘<i>quel heureux sort</i>’ – that is specific to the era when the play was written. Nevertheless, the fundamental hypocrisy is not of its time. The discourse that operates on two levels – one apparently positive and the other critical – can be translated into many different countries and settings which must account for the success of the play. The play points to one of the challenges of living in society in that we need to adapt what we do to accommodate the wishes and feeling of others to some extent. This puts not offending others at odds with what may be our true feelings. This naturally leads to the hypocrisy that so upsets Alceste. In this sense, underneath the specifics of the French aristocracy of the 17th century, the play deals with issues that are relevant to life in society today or at any other time.</p>	

Question	Answer	Marks
10(a)	<p>Write a commentary on the following extract, in particular detailing the importance of <i>L'Étranger</i> for this work. Comment on any other features you consider important.</p> <p><i>Meursault, contre-enquête</i> is written as a response to/critique of <i>L'Étranger</i> by Albert Camus. In <i>L'Étranger</i>, Meursault murders a man on a beach who is only known as '<i>l'Arabe</i>'. It is a crime without a motive, without even intention. It is used to explore the absurdity of life and Meursault's alienation from the colonial society around him. In <i>Meursault, contre-enquête</i> Daoud takes Camus to task for leaving Meursault's victim unnamed and for using the crime as a pretext for exploring the key themes mentioned. He does this by giving a back story to '<i>l'Arabe</i>'. He is Moussa. The story is narrated by Haroun, Moussa's brother who sets out his own life story, a life completely dominated by his brother's death. His mother is obsessed by the loss of her eldest and in her grief and quest to understand the crime, she smothers her youngest who fails to develop a life independent from her.</p> <p>This extract comes from chapter 14. It is now over 20 years since Moussa's killing. Algeria is independent. A young academic, Meriem, finds Haroun and his mother. She is researching into <i>L'Étranger</i> and traced them as Moussa's family. She gives Haroun a copy of the book just prior to this passage which outlines his response to the book.</p> <p>It clearly has a powerful effect on him (he is '<i>envoûté</i>'). Despite years of searching, he and his mother know almost nothing about Moussa's disappearance. Now he gets the killer's perspective. The book is likened to the Koran – L4. There are two aspects to Haroun's reaction – '<i>insulté et révélé à moi-même</i>'.</p> <p>Lines 5–8 explain the reason for the insult – Moussa is not named, only referred to by an ethnic label, '<i>l'Arabe</i>'. In L8 Haroun uses the term '<i>l'ami</i>'. This is because he is narrating his life story to an un-named third person that he has met in a bar. In L8 the '<i>sel</i>' and '<i>éblouissements</i>' refer to the description of the killing of Moussa – Camus's description does not ascribe a motive to Meursault to kill Moussa but describes him as pushed by external environmental factors – the strength of the sun, salt in his eyes. Haroun is naturally frustrated with this lack of explanation (L8 – '<i>rien de rien</i>'). In L8–18 however, Haroun is astonished to discover that he has so much in common with Meursault – he is almost a double of the murderer. There is irony here. Daoud has written a book in response to <i>L'Étranger</i> that is a reflection of it – seen from the other point of view. As a result, there are numerous similarities between the books: the importance of the central character's relation to the mother, both carry out a motiveless murder, both are tried where the key issue is not whether or why they carried out the murder but other issues society regards as more important. As a consequence, Haroun identifying with Meursault is deeply ironic – (L18) '<i>une plaisanterie parfaite</i>'.</p>	30

Question	Answer	Marks
10(a)	<p>The joke is taken further by Haroun quoting the last lines of <i>L'Étranger</i> when Meursault is imagining his execution. From L24 the focus shifts. Often in <i>Meursault, contre-enquête</i> there is a confusion/conflating of Meursault and Camus. Meursault the outsider imagines being despised as he is killed, but Haroun is now focusing on the universal adulation with which Camus's novel is held '<i>cette foule d'admirateurs</i>' (L25). Furthermore, he recognises the book is a '<i>chef d'oeuvre</i>'. Furthermore, it has a universality in that it describes Haroun's human dilemma in contemporary Algeria (L27). The tension outlined here between the anger at the way Moussa is a nameless victim of Meursault and an admiration for the writing of <i>L'Étranger</i> is a theme that recurs throughout <i>Meursault contre-enquête</i>.</p>	

Question	Answer	Marks
10(b)	<p>How does Haroun attract the reader's sympathy? Support your answer with close reference to the text.</p> <p>Haroun is the central character of <i>Meursault contre-enquête</i>. He is the brother of Moussa, the man who is killed by Meursault in <i>L'Étranger</i>. In the narrative present, Haroun is a man in his 70s. He is telling his life story to someone in a bar. His life, as he tells it, has been completely dominated by the killing of his brother in 1942. At that time, he was a young child. The father had already abandoned the family and Moussa was the breadwinner. When Moussa dies, Haroun is raised alone by his mother. But she is destabilised by the murder and is obsessed with her loss to the point where she stifles Haroun – <i>'je ne lui ai jamais pardonné sa façon de me traiter'</i>. <i>'La disparition de Moussa l'a détruite, mais paradoxalement cela l'a initiée à un plaisir malsain, celui d'un deuil sans fin.'</i></p> <p>His mother is overprotective of him, keeping him close to her, not allowing him a separate life, even keeping him out of school for a long time. His mother <i>'m'imposa un strict devoir de réincarnation'</i>. He is cosseted because she is protecting him from physical harm. But this is in itself damaging to him – <i>'je devins mutique et honteux'</i>. This childhood is clearly damaging and Haroun develops a sort of survivor guilt – <i>'j'ai toujours gardé une raideur dans le maintien due à la culpabilité d'être vivant'</i>.</p> <p>His mother's influence goes beyond this smothering. He feels sometimes she looks at him in a strange way – <i>'comme si elle me destinait à un sacrifice'</i>. The meaning of this later becomes clear as his mother is instrumental (in Haroun's telling of the story) in the murder he commits. During the turmoil of independence, a Frenchman seeks refuge one night in their courtyard. Haroun shoots the Frenchman but is almost literally pushed to do it by his mother: <i>'M'ma était derrière moi et je sentais son regard comme une main me poussant dans le dos, me maintenant debout, dirigeant mon bras...'</i> The crime is described as the mother's vengeance: <i>'M'ma avec sa monstrueuse exigence enfin vengée.'</i></p> <p>Haroun, therefore, is portrayed as a victim of his mother. Even his crime is really her crime. The reader does therefore have some sympathy for Haroun. Nevertheless, the book is set out as a parallel to <i>L'Étranger</i> and Haroun is a direct parallel to Meursault. Meursault is a character who does not have typical reactions to situations – he is amoral, has limited obvious affection for his mother and so on. The same applies to Haroun. He is a character in a bar recounting his sad story. He is a loveless character, who is socially stunted by his upbringing who has had very little life aside from his mother and his mournful drinking in the bar. These are not redeeming features.</p> <p>In conclusion the reader is likely to find Haroun a pitiful character and have some sympathy, particularly for the deprived child. But the mature Haroun is not portrayed in a particularly positive way and the reader will probably find his sympathy is limited.</p>	30

Question	Answer	Marks
10(c)	<p>'You need to know <i>L'Étranger</i> to make sense of <i>Meursault, contre-enquête</i>.' Discuss this statement with close reference to the text.</p> <p><i>Meursault contre-enquête</i> is written partly as a critique, partly as homage to Camus's famous novel. The central driver for the novel is the fact that the victim of the central character Meursault in <i>L'Étranger</i> is not named, being only labelled '<i>l'Arabe</i>'. This book is addressing the anonymity of the victim in that famous novel. But it is more than just a back story.</p> <p>Throughout the book there are numerous references to and influences of <i>L'Étranger</i>. The structure and narrative of <i>Meursault contre-enquête</i> mirrors and at times deliberately contrasts with that of <i>L'Étranger</i>. For example, <i>Meursault contre-enquête</i> begins: '<i>Aujourd'hui, M'ma est encore vivante</i>', whereas <i>L'Étranger</i> begins: '<i>Aujourd'hui, maman est morte</i>.' The central character of <i>Meursault contre-enquête</i> was raised by his mother. Like Camus, he is an outsider to his society, like Meursault (he identifies strongly with Meursault and thinks he is his double). They both commit a murder but not from their own volition: both commit the murder due to external forces. In Meursault's case, it is the elements that lead him to commit a random act. In Haroun's case, it is his mother, pushing him to avenge his brother's death. The investigations into the murders focus more on questions of character than the murder itself. Meursault has a girlfriend Marie, whereas Haroun's, Meriem, has the Arabic version of the same name. After being condemned, Meursault is visited by a priest whose pious certainties anger him. Haroun is visited by an Imam who is seeking to draw him into the observant community. The two books end in a similar way. Meursault, condemned to death, hopes there will be many spectators at his execution and '<i>qu'ils m'accueillent avec des cris de haine</i>'. <i>Meursault contre-enquête</i> ends: '<i>Je voudrais, moi aussi, qu'ils soient nombreux, mes spectateurs, et que leur haine soit sauvage</i>' (as he is killed by an outraged religious community).</p> <p>In 1999, the prestigious French newspaper <i>Le Monde</i> published a list of the best novels of the 20th century. <i>L'Étranger</i> was placed first. For a French readership, it is difficult to imagine a reader of <i>Meursault contre-enquête</i> who did not have some familiarity with <i>L'Étranger</i>. The similarities are intended to be recognised. Furthermore, the similarities are also meaningful, the failings of the colonial period standing alongside the disappointments of independence for Algeria. Universal human failings are drawn out in these reflections.</p> <p>A reader who only knew that <i>Meursault contre-enquête</i> was a response to a famous book in which the murder victim was unnamed would miss much of the richness of this book which is not really intended to stand alone.</p>	30

Question	Answer	Marks
11(a)	<p>Write a commentary on the following extract. What does it reveal about Pierre’s character and his situation? Comment on any other features you consider important.</p> <p>Pierre and Jean are brothers. Early in the novel we find out that they are very different characters. Pierre is the elder and struggled to decide what to do in life, changing his mind several times before becoming a doctor. We also discovered during the boat trip that the two brothers are in some ways rivals for the affections of Mme Rosémilly, and they are also rivals in that they try to out-compete each other, for example in rowing.</p> <p>Prior to this extract, the family has just found out about the inheritance that Jean has received. Pierre is the more excitable, less stable of the two. He is naturally jealous of his brother, but he feels this is an ignoble feeling and tries to resist it: <i>‘la pensée de l’héritage de son frère entra en lui de nouveau, à la façon d’une piqure de guêpe ; mais il la chassa avec impatience, ne voulant point s’abandonner sur cette pente de jalousie’</i>. In his unsettled mental state, he enters a bar and talks to a barmaid with whom he has some familiarity (there is a suggestion that she is a prostitute: <i>‘une fille dont la caresse est à vendre’</i>). The woman says she saw him with his brother and adds no doubt to his jealousy by commenting on how good looking the brother is (L5 and L8). She also comments that the brother seems to enjoy life (<i>‘il a l’air d’un bon vivant’</i>). Again, this contrasts with Pierre’s unsettled nature.</p> <p>L16–23 highlights the importance of this encounter – telling the barmaid about Jean’s inheritance. Her response is a turning point for Pierre. His feelings move from jealousy to the possibility that Jean may only be his half-brother. The key issue here for him is not jealousy but the fear that his mother, who he idolises, may have been unfaithful to his father. It is this idea, which is in fact true, that is going to torture him and ultimately lead to his separation from the rest of the family.</p> <p>This passage also gives a strong indication of Pierre’s attitude to women. In L2 – <i>‘il se degoutait d’elle, la voyait bête, commune, sentant le peuple’</i> – the attitudes are his not the narrator’s. He then reflects on the need to think of women as <i>‘dans un rêve ou dans une auréole de luxe’</i>. In other words, he feels the need to idealise women and cannot accept them as people with strengths and weaknesses. This is the core of the problem he is going to have with his mother – she has failed to live up to his ideal and he will be unable to accept her for what she is.</p> <p>Further evidence of his attitude to women comes in L27 – he feels violent towards the barmaid because she has suggested something that damages the image he has of his mother. This suppressed violence will reappear later in his treatment of his mother as he confirms the suspicions first raised here.</p>	30

Question	Answer	Marks
11(b)	<p>Examine the portrayal of le père Roland in <i>Pierre et Jean</i>. Support your answer with close reference to the text.</p> <p>Roland is a man whose wife has been adulterous. Indeed, he has unknowingly raised Jean as his son whereas the actual father was Leon Marechal. In other words, Roland is a cuckold – a figure of mockery in western literature. In addition to the traditional comedy of his situation, Maupassant adds a number of other elements to the portrayal of Roland to develop him into a comic character.</p> <p>Roland is a jeweller from Paris who retired to Le Havre as soon as he had sufficient funds to indulge his passion for the sea.</p> <p>The physical description of Roland is something of a caricature: <i>‘un gros ventre de boutiquier, rien qu’un ventre ou semble réfugié le reste de son corps, un de ces ventres mous d’hommes toujours assis qui n’ont plus ni cuisses, ni poitrine, ni bras, ni cou, le fond de leur chaise ayant tassé toute leur matière au même endroit.’</i> There are two elements of satire here: the first is social – Roland is a petit bourgeois <i>‘boutiquier’</i>. The book contains a number of elements of satire of the pretensions of the lower middle classes and Roland is at the heart of this. In addition, the physical description focuses on Roland’s stomach, which is his only physical trait of note. In other words, his physical presence is limited to his ability to consume. There is clear reference to his status as a cuckold here – he is physically absent apart from his stomach. In addition, the ability to over-consume is linked to his bourgeois status.</p> <p>Another aspect of the description of Roland is his vulgarity. He is constantly swearing. The novel opens: <i>‘Zut! s’écria tout à coup le père Roland !’</i> He is with his two sons, wife Louise and family friend Mme Rosémilly. Roland is exasperated because they are not catching anything. He is described as being <i>‘furieux’</i> and blames the lack of success on them having the two women with them. His son Jean reprimands him: <i>‘tu n’es pas galant pour notre invitée papa’</i>. Roland’s vulgarity is added to by his mannerisms: <i>‘Le père se mettait toujours à cheval sur une chaise et crachait de loin dans la cheminée.’</i></p> <p>Roland’s attitude to his wife is described as being coarse without being seriously unpleasant: <i>‘son mari, sans être méchant, la rudoyait, comme rudoient sans colère et sans haine les despotes en boutique pour qui commander équivaut à jurer.’</i></p> <p>Roland is also portrayed as being naïve and stupid. He has fond memories of Marechal, and even the legacy raises no suspicions in his mind. Furthermore, in 19c families there was an inequality of power between men and women, but here decisions about Jean’s future are taken by Jean and his mother, with Roland being informed later, as Louise explains to Mme Rosémilly when her decision to marry Jean is made: <i>‘Nous faisons tout sans lui rien dire. Il suffit de lui annoncer ce que nous avons décidé.’</i> Roland’s irrelevance is reinforced here.</p>	30

Question	Answer	Marks
11(b)	<p>Roland's passion for the sea is a redeeming feature but it is described in a comic way – it is an '<i>amour immodéré</i>' and a '<i>manie de pose marine</i>'.</p> <p>In conclusion, Roland is a comic character, full of bluster and pointlessness. He is mocked for his vulgarity and his stupidity.</p>	

Question	Answer	Marks
11(c)	<p>Analyse the theme of the sea in <i>Pierre et Jean</i>. Support your answer with close reference to the text.</p> <p>Pierre et Jean is set in and around the seaport of Le Havre in Normandie. The sea is clearly an important element: the novel opens and closes in the same location, the harbour of the town.</p> <p>This location combines two distinct elements relevant to the second half of the 19th century. First of all, this was a time of rising incomes which led to a growth in tourism for the middle classes. Normandie became a fashionable tourist destination. Secondly, the rising power of European nations that came as a consequence of the industrial revolution led to a growth in imperialism. This was particularly important for France, which sought to efface the humiliation it suffered in the Franco-Prussian war of 1870–71 by seeking new territories overseas. Linked to this, empire, and the new world of the United States, saw mass emigration of poor people from Europe seeking better lives. All these elements are present in the novel.</p> <p>The opening chapter sees Pierre, Jean, Monsieur and Mme Roland along with Mme Rosemilly on a fishing trip in the harbour of Le Havre. For Mme Roland this is a powerful experience: <i>‘Elle s’abandonnait tout entière, tout son esprit et toute sa chair à ce doux glissement sur l’eau.’</i></p> <p>For Pierre, the sea represents the romantic possibility of a different life, exotic and exciting. He says to Jean as they look out to sea: <i>‘j’ai des désirs fous de partir, de m’en aller avec tous ces bateaux, vers le nord, ou vers le sud. Songe que ces petits feux, là-bas arrivent de tous les coins du monde, des pays aux grandes fleurs et aux belles filles pâles ou cuivrées, des pays aux oiseaux mouches...’</i></p> <p>But the sea can have a darker side. When Mme Roland says in chapter 1 <i>‘Dieu, que c’est beau cette mer’</i>, Mme Romély (who is the widow of a sailor) replies: <i>‘Oui, mais elle fait bien du mal quelquefois’</i>. As the novel progresses the potential darker side of the sea becomes more apparent. In chapter 4, Pierre, struggling with his doubt over his mother’s past with Marechal, goes out to sea in Le Perle with Jean Bart. The boat gets caught in a thick fog: <i>‘la brume... l’enveloppant dans son imperceptible épaisseur, un frisson de froid courut sur les membres de Pierre. ... l’odeur bizarre des brouillards marins, lui fit fermer la bouche pour ne point goûter cette nuée humide.’</i> The sea is clearly reflecting Pierre’s trouble and doubt.</p> <p>At the end of the novel, the doubts have been cleared. Pierre is distanced from his brother and mother because of the revelation that she had been unfaithful to his father. He takes a position as a doctor on a transatlantic liner. He visits the first-class part of the ship: <i>‘son luxe opulent était celui des grands hôtels’</i>. But the ship also has <i>‘un troupeau de migrants’</i>. Pierre visits them: <i>‘il fut saisi par une odeur nauséabonde d’humanité pauvre et malpropre. ... cette foule de misérables ... partant ... pour une terre inconnue, où ils espéraient ne point mourir de faim.’</i> By this time, Pierre no longer sees his departure as an exciting escape but as an exile: <i>‘Il se trouvait condamné à cette vie de forçat vagabond. Uniquement parce que sa mère s’était livrée aux caresses d’un homme.’</i></p>	30

Question	Answer	Marks
11(c)	The seaside setting therefore has a number of roles in <i>Pierre et Jean</i> . For the contemporary reader it is a beautiful location, a place for holiday making. It also has the romance of a port with its comings and goings from the wider world. But danger is also part of the romance. And the world beyond Europe can be one of exile as well as escape. The location of Le Havre can evoke all these qualities and Maupassant's realism is deployed to give a powerful sense of place.	

Question	Answer	Marks
12(a)	<p>Write a commentary on the following poem. Comment on any features you consider important.</p> <p><i>Les colchiques</i> is one of a number of poems written by Apollinaire when he was living in Germany, working in the service of Mme de Milau. At that time, Apollinaire fell in love with an English governess, Annie Playden. His love was not returned and therefore this became a painful experience for him.</p> <p>The poem has 15 lines and is mostly written in alexandrines (12 syllable lines – although some require apocope to fit). Lines 2 and 3, however, in effect one alexandrine, split over two lines. If this were one line, the poem would be in the form of a sonnet (a 14-line poem). The traditional structure of a sonnet would comprise 4 stanzas, 2 of 4 lines and 2 of 3 lines.</p> <p>The balance of the traditional sonnet is broken by Apollinaire in this poem by breaking the second alexandrine into two verses. The poem has 15 lines, divided into 3 stanzas of 7, 5 and 3 verses. Into this unusual structure is placed a conventional scheme of rhyming couplets. This makes the poem a mixture of traditional and novel features, harmonious and discordant that matches the imagery of the piece.</p> <p>Another notable feature is the absence of punctuation in this poem. This is a common device in Apollinaire's work. It adds to the fluidity of the rhythm, and sometimes of the meaning, of the poem.</p> <p>The opening line sets up the fundamental tension in the image of autumn, being both '<i>joli</i>' and '<i>vénéneux</i>'. These two descriptions are balanced across a classical alexandrine that is divided by a caesura at the sixth syllable. Autumn is often used in poetry to evoke death, melancholy and the passage of time. The pastoral autumn scene of L2 of the cows peacefully grazing is punctured by the shock of their poisoning themselves in L3. The breaking of this rhyme into lines 2 and 3 produces the strong enjambement of '<i>lentement s'empoisonnent</i>'. The explanation of this comes in L4/5 – the cows are eating the poisonous autumn crocuses. The ambiguous mood is maintained by the flowers being described as coloured like '<i>cerne</i>' – dark rings around the eyes – and like lilies. There is again enjambement from L4 to L5 which allows '<i>y fleure</i>' and '<i>fleur-là</i>' to balance rhythmically and semantically in L5. '<i>Tes</i>' in line 5 takes us from the peaceful but threatening autumn pastoral scene into a conversation with a loved one. The comparison of a loved one to a flower is not new, but here, like in the external autumn scene, beauty is allied to danger and harm.</p> <p>The correspondence between the external scene and the poet's situation is fixed in L7 – the poet, like the cows, is poisoning himself with the beauty of his love's eyes.</p>	30

Question	Answer	Marks
12(a)	<p>The second stanza takes us back into the autumn scene with the arrival of school children (Annie Playden was a governess – are these her charges?). These children break the peace and the sadness of the autumn scene. The assonance of <i>k</i> sounds of L8/9 (<i>école, fracas, hoquetons, harmonica</i>) reflect the noisy play of the children. The <i>'filles de leurs filles'</i> in L11 is obscure and may refer to some peculiarity of the lifecycle of the crocus; it certainly adds mystery. The alliteration of this phrase, along with <i>'comme des mères'</i> and <i>'paupières'</i>, adds to the beauty of the scene. But again, the ambiguity of the scene is brought to the fore by L 12 – here her eyes <i>'battent'</i> like flowers in a <i>'vent dément'</i>.</p> <p>The mood changes again at the start of the third stanza, with the singing of the cowherd, and this is maintained in L14 with the slow mooing of the cows. But the pathos returns with <i>'abandonnent / pour toujours'</i> with the enjambement emphasising the finality of their departure. And we know that the cows are symbolising the poet in their suffering. The closure of L15 brings the poem back to the beginning with <i>'mal fleuri'</i> replacing <i>'vénéneux'</i>.</p>	

Question	Answer	Marks
12(b)	<p>Analyse the theme of love in <i>Alcools</i>. Support your answer with close reference to the text.</p> <p>The writing of <i>Alcools</i> was influenced by two relationships Apollinaire had: with Annie Playden and Marie Laurencin. Both of these relationships were a cause of pain to the writer.</p> <p>Annie Playden was an English governess that Apollinaire met when he was living in the Rhineland and working as a teacher in the household of Mme Milhau. Annie was working in the same household. She rejected Apollinaire's advances. The poem <i>Les colchiques</i> paints a pastoral scene from that time but the mood is not idyllic – the poet is being poisoned by looking into the eyes of the woman who does not love him. In order to escape his affections, Annie returned to London. He followed her to attempt to change her mind. This resulted in the major poem – <i>Chanson du mal aimé</i>. This is a major work of 295 lines. It opens in a foggy street scene in London and contains a striking image – '<i>un voyou qui ressemblait à mon amour</i>'. The poem is representative of <i>Alcools</i> in combining personal pain at the loss of love with the poetry of modern, city life. This is also mixed with classical references. He and the '<i>voyou</i>' walk down the London streets: '<i>nous semblions entre les maisons/ Onde ouverte de la mer Rouge</i>'. Likewise, the poem mixes up timelines so that past and present are presented together. The theme of '<i>alcools</i>' is also used to represent the heady but poisonous effect love has on him, but it is also portrayed as an attempt to escape the pain of loss: '<i>j'erre à travers mon beau Paris / sans avoir le Cœur d'y mourir.... Soirs de Paris ivres de gin.</i>'</p> <p>Another poem inspired by Annie is <i>L'Émigrant du Landor Road</i>. Landor Road was Annie's address in London and another visit from Apollinaire pushed her to decide to emigrate to America in order to escape his attentions. The poem takes the viewpoint of the emigrant: it again combines timeless themes such as the sea with the more prosaic preparations for departure and the sadness of exile (the emigrant's sadness at departure reflects the poet's loss of love).</p> <p>Apollinaire's unhappiness in love is strongly expressed in <i>Le Pont Mirabeau</i>. This is again a modern city scene, but the view of the river reminds the poet how time is passing but he is going nowhere: '<i>sous le pont Mirabeau coule la Seine / Et nos amours</i>'. Furthermore, what's lost will never return: '<i>l'amour s'en va / comme la vie est lente / et comme l'Espérance est violente</i>'. Not all the poems dealing with love were a response to his personal experience. <i>La Loreley</i> retells a German legend and it belongs to the poems Apollinaire wrote whilst in the Rhineland. It involves an enchantress who is so beautiful that men die on looking at her, and as a consequence she is world weary: '<i>Je suis lasse de vivre et mes yeux sont maudits / ceux qui m'ont regardée en ont péri</i>'. She ultimately falls to her death in the Rhine and becomes an enchantress of the location. This more traditional tale echoes the pathos of the other poems mentioned. It also again links to the title of <i>Alcools</i> and the intoxication love can bring.</p>	30

Question	Answer	Marks
12(c)	<p>‘Apollinaire is both a poet belonging to a bygone age and a dynamic symbol of his own era’. Analyse the extent to which the collection <i>Alcools</i> provides evidence to support this judgement. Support your answer with close reference to the text.</p> <p>The poems of <i>Alcools</i> were written between 1898 and 1913. This was a time of major changes in society as a result of the industrial revolution, scientific and technological advances and the growth of cities. The artistic movement that grew out of this period was modernism. In art this involved a move away from figurative paintings to the abstract works of Picasso. These broken, abstract images are a challenge to the rational world of enlightenment. They seek to present more complex images that do not resolve into a single meaning. Apollinaire was credited with coining the term cubism to describe the painting of Picasso. Paris was a city at the heart of avant-garde art and Apollinaire was at the heart of that artistic community.</p> <p>Apollinaire’s poetry was as avant-garde as the paintings of Picasso. Nevertheless, his modernity is allied to an interest in the traditional. These can be seen in both the thematic content and the prosody of his verse.</p> <p>Thematically, Apollinaire was interested in the modernity of his time: aeroplanes, the newly built Eiffel tower. But these themes are often allied to more traditional images. For example, he compares Christ to a pilot: <i>‘c’est le Christ qui monte au ciel mieux que les aviateurs.’</i> The Eiffel tower is compared to a shepherd: <i>‘Bergère ô tour Eiffel le troupeau des ponts bêle ce matin.’</i> Both of these examples are taken from <i>Zone</i>. Another aspect of his modernity is the exploring of the beauty of the city street: <i>‘Maintenant tu marches dans Paris tout seul parmi la foule / des troupeaux d’autobus mugissant près de toi roulent.’</i> This interest in modernity is strikingly linked to traditional Christianity: <i>‘seul en Europe tu n’es pas antique ô Christianisme / l’Européen le plus moderne c’est vous Pape Pie X.’</i></p> <p>Much of the poetry is infused with a pathos of loneliness, which is added to by being in a crowded city. The loneliness is a response to his failure in love. The love poetry involves traditional elements, such as comparing the loved one to a flower (<i>Les colchiques</i>), but the picture is more complex because the emphasis is on the flower’s poisonous nature.</p> <p>A major theme for Apollinaire is the passage of time. He also breaks the usual past/present/future timeline with all evoked together: <i>‘vous y dansiez petite fille / y danserez-vous mère-grand/... quand donc reviendrez-vous Marie’.</i> Similarly, he can be in multiple locations: <i>‘te voici à Marseille au milieu des pastèques / te voici à Rome assis sous un néflier du Japon’.</i></p> <p>Apollinaire’s poetry lies between the symbolists who focused on the sonority of words and the surrealists who explored the irrational and the subconscious. He uses classical reference and imagery that does not always resolve into a clear meaning; it rather evokes a mood: <i>‘Les satyres et les pyraustes / les éqipans les feux follets / et les destins damnés ou faustes...’</i></p>	30

Question	Answer	Marks
12(c)	<p>In terms of verse form, Apollinaire also mixed the traditional with the avant-garde. He used the traditional alexandrine form in poems such as <i>Les colchiques</i>, <i>Nuit rhénane</i>, <i>l'Emigrant de Landor Road</i>. He used octosyllabic (<i>Chanson du mal aimé</i>) and decasyllabic forms (<i>Le pont de Mirabeau</i>). He also used free verse which did not obey a particular form in poems such as <i>Vendémiaire</i>. However, even when using the traditional forms such as the alexandrine he would innovate, for example, by splitting them across two lines (<i>Les colchiques</i>). A particular innovation was the suppression of all punctuation. This renders the rhythm fluid but also makes the meaning more floating as mentioned above.</p> <p>In conclusion, the collection <i>Alcools</i> does provide evidence of Apollinaire combining both traditional and modern in both his thematic and structural approach to poetry.</p>	

Question	Answer	Marks
13(a)	<p>Write a commentary on the following extract. Comment on the context in which it occurs, its content, use of language, the narrative techniques employed and its relevance to the work as a whole.</p> <p>The usual starting point for a commentary is to situate the extract within the work as a whole, noting the preceding events and the situation faced by the protagonists. In the case of <i>En Attendant Godot</i> this is more problematic because the narrative does not progress through exposition, development and conclusion that is more typical of theatrical works. <i>En Attendant Godot</i> is a work that deliberately rejects many of the norms of traditional theatre. The story does not progress, hence the problem situating the extract within the narrative as a whole.</p> <p>This passage comes from Act 1, close to the start of the play. The setting is vague. The characters Vladimir and Estragon have revealed their disagreeable lives of minor discomfort and wider metaphysical unhappiness at the apparent lack of meaning of existence. However, there is little attempt to individualise them as characters. They have also discussed the crucifixion of Christ, noting the lack of agreement between the accounts of the four evangelists regarding the two thieves crucified at the same time, one of whom was said to repent. This introduces the theme of doubt/uncertainty that is continued in this extract.</p> <p>In the extract, the two characters are discussing their purpose of waiting to meet Godot. <i>En Attendant Godot</i> has been described as being part of what was termed the ‘Theatre of the Absurd’. This is a theatre that dramatises the philosophy of the absurd, which sees life as without meaning or higher purpose. In <i>En Attendant Godot</i>, the absurd is ever present: there are few events, and they are random rather than clearly driven by causes made clear to the audience. The characters are not developed: we don’t know their past, their motivations. There is no attempt to mimic reality in the traditional sense. The notion of time itself is undermined as there is little action or change. We can see these elements at play in this extract.</p> <p>In the opening section (L1–13) Estragon undermines Vladimir’s confidence in what he thinks he knows by questioning him. Vladimir starts to doubt himself (<i>‘il me semble’</i>). He seeks the confirmation of a written record of the appointment with Godot but the fact that his pockets are <i>‘archibondées de saletés de toutes sortes’</i> leads us to think any note would not be reliable. Doubt leads to anxiety: Vladimir searches randomly for illumination (L10) – <i>‘avec affolement’</i>. Estragon adds to the confusion by his strange question (L14–15). It starts with a condition (<i>‘si’</i>) whose likelihood is far from clear, followed by a main clause that is really speculation by Estragon on what he thinks Vladimir may be assuming about Godot’s intentions.</p> <p>The confusion continues in L16 as the two characters are uncertain as to whether they were waiting for Godot in the same location the evening before.</p>	30

Question	Answer	Marks
13(a)	<p>One of the themes of <i>En Attendant Godot</i> is that communication is used by people to distract them from the meaningless emptiness of their lives. This is introduced in L17 where Estragon asks for them to be silent for a while. Vladimir's response is interesting. He agrees to Estragon's request '<i>faiblement</i>', reflecting his lack of enthusiasm. He is then aimless (L19–22) and restless and quickly returns to waking Estragon from his sleep. His return to consciousness is clearly distressing as he becomes aware of '<i>toute l'horreur de sa situation</i>'. Estragon is keen to tell Vladimir of his dreams, but Vladimir angrily tells him not to (note the capitals in L28). In L29–30 Estragon challenges Vladimir by asking whether for him conscious reality is 'sufficient'. By this he means: is conscious reality enough for him to be contented with life? The very question implies that there should be more to life. He also shows that he needs someone to listen to his stories. Vladimir's refusal leads Estragon to question their relationship (L34). This introduces another comic theme of the play: Vladimir and Estragon talking to each other in the language of a couple questioning their relationship and considering separation. This is continued as Vladimir suggests Estragon would not get far without him. Estragon's response is sarcastic in that a failure to get anywhere would be no great loss given the unpleasantness of existence ('<i>la beauté du chemin</i>') and the poor relationship between them ('<i>la bonté des voyageurs</i>').</p> <p>Another point of note in this passage is the use of silence (L4, 17, 19–21, 29, 35, 36, 37). This is common throughout the play. One of the main themes of the play is the passage of time (to no purpose) – waiting. The characters seem to fill the time of the play with pointless conversation. This is underlined by the frequent silences that fall between their utterances. Their conversation is almost a response to the silence, a need to fill it.</p>	

Question	Answer	Marks
13(b)	<p>Compare and contrast the master/servant relationships in <i>En attendant Godot</i> and <i>Fin de partie</i>. Support your answer with close reference to both texts.</p> <p>In <i>En attendant Godot</i>, there is a master/servant relationship between <i>Pozzo and Lucky</i>, and in <i>Fin de partie</i>, there is such a relationship between Hamm and Clov.</p> <p>Pozzo and Lucky are secondary characters in <i>En attendant Godot</i>. Pozzo is the master and Lucky is the servant. The relationship is an abusive one – Pozzo has a whip and holds Lucky by a rope tied around his neck. In addition, he is verbally aggressive and shouts his orders at Lucky with insults. ‘<i>Debout, charogne !</i>’ Lucky is obliged to carry Pozzo’s baggage, and even when they stop, he is not permitted to put the cases down. At times Lucky appears to be physically struggling: ‘<i>il souffle comme un phoque</i>’. Vladimir and Estragon are shocked at his treatment.</p> <p>Pozzo complains that Lucky is not good at his job and he is seeking to sell him. In other terms, Lucky is a slave. There is an extreme imbalance in their circumstances. Nevertheless, their situations are a result of chance – they may have been in each other’s places – ‘<i>si le hasard ne s’y était pas opposé</i>’. This fits with a number of the themes of the play: the absurd nature of life – chance rather than rational circumstance governs events; life is cruel and pointless.</p> <p>The pairing of Pozzo and Lucky is a contrast with Vladimir and Estragon. They are companions who share their absurd position through a mixture of habit and choice. Their partnership helps to pass the time. In the case of Pozzo and Lucky, the partnership is a social one – Lucky is constrained to be with Pozzo by the whip and the rope. Lucky never really speaks for himself, although he does have a long pseudo intellectual monologue. At one point Lucky does cry which generates sympathy from Estragon who is subsequently attacked by Lucky when he tries to comfort him. This non-rational response recalls the absurd theme.</p> <p>The relationship between Hamm and Clov is also a master/servant one but of a completely different nature. Hamm is in a wheelchair and is dependent on Clov. He does however control access to food. If he prevented Clov from eating, as he threatens at one point, they would both die. The play is located within a room, but we are told that outside the world is barren following some sort of apocalypse. As a consequence, Clov could leave Hamm, but in that case they would both also die. The two characters are dependent on each other – there is a symbiosis.</p> <p>Another difference is that Clov is not physically abused by Hamm, who may criticise him or deny him some resources but has no other power. Indeed, Hamm does sometimes give Clov instructions that Clov refuses to carry out because he is too busy. Clov has been in service with Hamm all his life. Clov’s threats to leave are comparable to Vladimir and Estragon’s talk of suicide. Clov recognises that he doesn’t leave because ‘<i>je me sens trop vieux et trop loin pour pouvoir former de nouvelles habitudes</i>’. Their lives continue out of habit. As Clov appears to be about to leave Hamm remarks: ‘<i>Je te remercie, Clov</i>’, who replies: ‘<i>Ah pardon, c’est moi qui te remercie</i>’.</p>	30

Question	Answer	Marks
13(b)	In conclusion, Pozzo and Lucky satirise social structures of control. Hamm and Clov represent more mutual dependence however unequal the two sides are.	

Question	Answer	Marks
13(c)	<p>Beckett is a playwright commonly associated with the ‘Theatre of the Absurd’. Analyse these two works to explain why this is the case. Support your answer with close reference to both texts.</p> <p>The Theatre of the Absurd disregarded the key elements of traditional theatre in which events are portrayed that are set in a recognisable time and place with characters who are presented in ways that make them understandable to us – we feel they behave in a way that is consistent psychologically. In moving away from these norms, the Theatre of the Absurd makes dramatic the philosophical notion of the absurd – namely that life does not have a meaning (either a religious purpose or a humanist quest for a happy meaningful existence). This is in some ways a reaction to the chaos and destruction of the Second World War and the start of the nuclear age.</p> <p>In <i>En attendant Godot</i> the location is a bare stage, with a single tree. It has no recognisable location or type of environment. The notion of time is undermined as nothing changes from day to day (apart from the tree getting a few leaves between Act 1 and 2). There is no sense of events following logically one from the other in a logical flow of cause and effect. As the title indicates, the key dramatic issue is a wait for someone who never arrives. Vladimir and Estragon do meet other characters – Pozzo and Lucky and a boy who arrives to tell them Godot is not going to arrive that day – but these meetings do not move forward the situation which remains static. The characters are locked in a permanent present, but it is one they are not happy with: they talk to fill the silence rather than communicate. Even the notion of language and communication is undermined.</p> <p>The characters themselves are not presented as fully rounded. They react in random ways, including with sporadic outbreaks of violence. Without apparent causes, this anger and aggression can flip into compassion. Mood is without purpose or cause.</p> <p>In <i>Fin de partie</i>, the location is a room. Outside the room is a wasteland almost devoid of life. There is no location or time referred to. Some apocalypse appears to have happened, but this is not explained. All the characters on stage are in decline. Hamm has disabilities. Clov, his servant, is more mobile but nevertheless has a limp. Hamm’s parents are severely disabled and housed in dustbins. The key dramatic issue is whether Clov will leave the room, thereby condemning them all to death. This never happens but neither does Clov ever renounce his project. He remains in a permanent state of indecision. As in <i>En attendant Godot</i>, characters are not psychologically developed. Their actions and desires are random and unexplained.</p> <p>It is therefore clear that these two plays do not have any of the features of traditional theatre: there is no exposition, no character development and limited random events. This is not to say that the plays are without meaning: the situation and the characters’ purposeless response to it can suggest numerous messages. Nevertheless, by so strongly refusing the norms of traditional theatre these plays justify the label Theatre of the Absurd. Indeed, despite Samuel Beckett’s refusal of the label, they are considered some of the most powerful works of that type of theatre.</p>	30