

**CAMBRIDGE INTERNATIONAL EXAMINATIONS**

**Pre-U Certificate**

## **MARK SCHEME for the May/June 2013 series**

### **9779 PRINCIPAL COURSE FRENCH**

**9779/04**

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

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

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

Cambridge will not enter into discussions about these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2013 series for most IGCSE, Pre-U, GCE Advanced Level and Advanced Subsidiary Level components and some Ordinary Level components.

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### **Part I: Cultural Topics**

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

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

- 20 for Content [AO3: 10 marks, AO4: 10 marks]
- 10 for Language [AO2]

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

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

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

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**Part I: Topics – Content**

<b>18–20</b>	<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.
<b>15–17</b>	<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.
<b>12–14</b>	<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.
<b>9–11</b>	<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.
<b>5–8</b>	<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.
<b>1–4</b>	<i>Poor</i>	Little attempt to answer the question. Poor knowledge and understanding of the texts/films. Insubstantial with very little relevance.
<b>0</b>		No rewardable content.

**Part I: Topics – Language**

<b>10</b>	<i>Excellent</i>	Almost flawless. Excellent range of vocabulary and complex sentence patterns. Good sense of idiom.
<b>8–9</b>	<i>Very good</i>	Highly accurate. Wide range of vocabulary and complex sentence patterns. Some sense of idiom.
<b>6–7</b>	<i>Good</i>	Generally accurate. Good range of vocabulary and some complex sentence patterns.
<b>4–5</b>	<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.
<b>2–3</b>	<i>Weak</i>	Persistent errors. Simple and repetitive sentence patterns. Limited vocabulary.
<b>1</b>	<i>Poor</i>	Little evidence of grammatical awareness. Very limited vocabulary.
<b>0</b>		No rewardable language.

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## Indicative Content

Questions are open to interpretation and, therefore, the following notes are not intended to be prescriptive but to give an indication of some of the points which could be made in response to each question. They are by no means exhaustive.

### 1 L'enfance et l'adolescence

- A « Cette période de la vie où l'on peut en savourer les joies sans en connaître les difficultés. » Êtes-vous d'accord avec ce jugement? Répondez en vous référant à deux ouvrages.**

*Toto le héros*: His childhood experiences with the family were partly positive, and even as an adult Thomas remembers happiness and innocence when the family came together to sing, when he was happy in the company of his sister and rejecting the adult world (eg colonies de vacances). His dreams (as Toto) show imagination and enjoyment. However tragedy and hardship did not make his childhood a wholly joyous experience, and jealousy and corrosive guilt (for his sister's untimely death) make this judgement inappropriate. Answers could distinguish between the joy of childhood experienced at the time, and the memories of childhood recreated through the vector of the adult Thomas' mind where hindsight and regret colour the presentation.

*Le Blé en herbe*: Phil and Vinca are presented in the early part of the work as carefree children on holiday, and candidates can point to their enjoyment in friendship, childhood pursuits and appreciation of natural surroundings. The initiation into the world of physical passion changes Phil's mindset and emotions, and candidates can point to Phil's difficulty in adapting to his new found knowledge both within himself and in his dealings with Vinca and Mrs Dalleray. The period of childhood bliss is coloured by Phil's psychological development; emotional turmoil and disappointment are as much features of the novel as the evocation of happiness.

*La Vie devant soi*: Gary's presentation of Momo is designed to be tragi-comic, and a comment on life through the eyes of someone growing up in a very adult environment. There are moments where evocations of childhood happiness and naturalness are successfully evoked (eg Arthur, Super, his playing with other children), and life's difficult moments (eg drugs, prostitution, Auschwitz) are touched upon with recourse to naiveté, the grotesque and humour, in such a way that the reader is persuaded that the child's innocent viewpoint remains intact.

### **B Analysez l'influence des adultes dans ces ouvrages**

*Toto le héros*: The interweaving of narrative threads at different times of Thomas' life make for a subtle discussion. As a child, the world of adults is a simplistic one: stability of house and home, hero-worship of his pilot father, jealousy of the neighbour Mr Kant and his wealth. His career dream of private detective is pure fantasy, but which does echo his stake-out in the outbuilding towards the end of the film. The death of his father produces an angry reaction and hatred towards Alfred and his father, sentiments which continue into adulthood. His mother's actions (eg theft of meat, her absence from the house in order to look after Celestin) provide a framework for the children's embarrassment in the supermarket, leading to Toto's hatred of the Kant family, and an unstructured life with Alice, which leads to the tragedy of the arson incident. As an old man, Thomas recalls these incidents with a mixture of sentimentality and a desire to set the record straight and seek forgiveness by sacrificing himself for Alfred. The power of his childhood memories, and particularly his perception of

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the adult world as a child, as well as his childhood's world as an adult, leave an indelible mark on him psychologically.

*Le Blé en herbe* : There are two distinct areas to discuss: the parents and Mme Dalleray. The parents are known as *les Ombres*, a name which suggests their (lack of) importance for these children on holiday. They are introduced by snippets of conversation, initially with no names, and are drawn very sketchily; they are presented as a function of Phil and Vinca's thoughts who take them for granted. The parents provide a stable background, the solidity of continuity for the children; they have been renting the house for 15 years, and their proposal to buy it suggests that the comfortable holiday retreat will be available for the foreseeable future. There is little dialogue between them, and conversations remain fairly banal. There is no serious conversation between adults and children, as if they lived in separate worlds. They seem to accept that Phil and Vinca are destined to marry each other, but the children find the conversation intrusive and rather inept. Mme Dalleray is viewed through the eyes of Phil. She is an enigmatic figure dressed in white who initiates him in physical love. She is both a rival of Vinca and complementary to her, in Phil's mind. She causes him feelings of guilt and embarrassment which he tries to relativize unconvincingly: *C'est ma maîtresse, ce n'est pas mon amour*. Phil responds to the parents and to Mme Dalleray in different ways: he assumes his parents' love and support, and the sexuality of Mme Dalleray propels him through adolescence on the bumpy emotional road towards adulthood.

*La Vie devant soi* : The adults in the novel are on the whole not well drawn psychological portraits but are ciphers which serve to teach Momo about aspects of life in a Parisian ghetto. Mme Rosa is the one exception: she is a substitute mother figure who adopts and protects Momo (even from his own father), and for whom Momo has enormous love. Indeed, as her health deteriorates there is a reversal of roles as Momo in turn cares for Rosa until her death, Gary dealing daringly with the inhumanity of the Holocaust with typical Jewish humour. The cast of other characters covers the full range in this setting, and all provide help, support and advice; they are also the vehicles of humour and satire: M. Hamil, the wise and reflective Muslim adviser is the centre of one of the major themes: *est-ce qu'on peut vivre sans amour?* Dr Katz, the Jewish doctor whose conversations deal with illness, euthanasia, death, Lola the transvestite who brings money when needed, Nadine the dubbing actress who takes Momo under her wing; the chance meeting with her results in Momo leaving the world of insecurity and deprivation. There are a number of lesser figures who add to the burlesque: the Zaoum brothers who lift Rosa up the stairs *comme un piano*, Waloumba the fire eater; le Mahout who, confusing injections, gives Rosa a dose of heroin by mistake. It is, perhaps an incongruous crowd, but one which informs Momo of the circus of life.

## 2 L'ÉCOLE

### A Comment les professeurs sont-ils présentés dans les ouvrages que vous avez étudiés?

*Les 400 coups* : Education and teachers seen as oppressive, lacking understanding, no real learning or communication between teacher and central character takes place. The instituteur (Petites feuilles) is a cruel caricature : complete lack of understanding of children, lack of meaningful communication and encouragement; authoritarian manner dominated by threats and insults (in response to moustache drawing, poem on wall, accusation of plagiarism). His authoritarian regime also excludes René for taking Antoine's side.

The Directeur is a little more neutral, and represents a short link between home and school. The young offenders' institution is a yet harsher regime (eg the cage, the slap) which very much resembles prison. In all, the teacher becomes warder rather than a facilitator in

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education. Lack of understanding and engagement may partly explain why Antoine's behaviour deteriorates and he turns to crime.

*Entre les murs* : Some room for taking one or other side of the argument here.

Faulty pedagogical technique (poor discipline, poor classroom management, lack of sensitivity to confidentiality, failure to offer proper challenge in French) point to negatives. Other teachers' accounts show frustration and sense of hopelessness when confronted with the challenge of instructing adolescents.

The teacher's desire to engage, to follow pupils' conversational leads, the welcoming of the more relaxed atmosphere at the end of year class discussion, the football match suggest that the picture is not irremediably bleak.

*Chagrin d'école* : Point of view is teacher's rather than 3rd party. Overall impression is one of patience and dedication, emphasis on offering challenge and education through (demanding) texts. Comparison of Pennac's own school experience, where (sudden) progress was entirely due to thoughtful teaching (and boarding, ie withdrawal from home environment). References to Pennac's pupils will yield points for discussion. Pennac shows understanding of teenagers' mindset and problems, the complexity of the task. Clear evidence of success in engaging pupils and showing advancement, e.g. his dictations. Mention of Maximilien will offer a counterbalance to the rosy picture. Text also offers context of changing educational priorities and policies and the mindset of teenagers, especially the obsession with commercialism.

**B « L'expérience des élèves est plutôt négative dans ces ouvrages. » Jusqu'à quel point êtes-vous d'accord ? Répondez en vous référant à deux ouvrages.**

*Les 400 coups* : Answers will naturally point to the negative experiences that Antoine has at school, and his lack of engagement with the educational process. Candidates may mention the authoritarian attitude of the instituteur, the disciplinary meeting with the headmaster, Antoine's experiences at the young offenders' institution. The one point where Antoine does work hard for a composition results in a charge of plagiarism and his suspension. The lack of interest in his efforts is striking. The bleak picture is enhanced by Truffaut's instruction to Doinel that he was not to smile or show enjoyment in the film; thus a deliberate slanting of mood and manipulation of audience's perception.

More astute answers will also point to the broader aspect of education, the family upbringing, and indicate how Antoine's parents fail the boy: the father's lack of interest, the mother's lack of commitment to the family unit (by keeping a lover). The boy is nurtured neither by his parents nor the school.

*Entre les murs* : The position of the camera, and the nature of the film as a documentary, give scope for a range of interpretations. The viewer is aware of the size of the task confronting teachers from the outset; the more experienced teachers looking forward to retirement, the young ones finding frustration and, at times, failure. The teacher's interaction with the class will be the natural focus, and comments will focus on his teaching technique (discipline, classroom management, his authority – or lack of it, how problems are dealt with: work ethic, attitude, discipline). The key moment of the *conseil de discipline* where teacher appears as accuser and judge; his handling of the *conseil de classe* and subsequent disciplinary issue with Souleymane. Mention could also be made of the broader social issues confronting school: illegal immigration, parental support, or the lack of it, language problems (both for francophones and those for whom French is a foreign language).

*Chagrin d'école* :

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There is a more balanced approach in the book compared with the predominance of negativity in the films. Pennac's own educational experience from zero to hero, (boarding school, enjoyment of books, mention of key teachers as major influences) together with his account of successes in the classroom are upbeat. Nevertheless there is an awareness of the range of challenges facing the schools: unemployment (Nathalie's father), the complexity of failing pupils (*c'est un oignon qui entre dans la classe*), Maximilien as an estranged type; a broader picture is built up with visit to or references to other schools (Blanc-Mesnil, the radio programme which demonstrates the presenter's fear of youth and leads to a discussion of young people's language, the school in Lyon, the filming experiment with Ali), and a note that educational standards have fallen. Perceptions and moods have changed over time: it is no longer acceptable to single out individuals, so comments in the press concern all pupils – and the author highlights the dangers of accepting the media image of young people. A significant latter part of the book is concerned with the growth of commercialism in life; pupils are consumers, *les enfants instrumentalisés*: a note of regret that education is more focussed on fulfilling pupil wishes, and a condemnation of the modern system failing many pupils.

### 3 Regards sur la guerre d'Algérie

#### A Discutez de la motivation de ceux qui ont participé dans la guerre. Répondez en vous référant à deux ouvrages.

Film : *La Bataille d'Alger* (Pontecorvo) The film (substantially a work of propaganda by Saadi) portrays a rather faceless French army fighting against a downtrodden Algerian population and paints individual heroic figures of the FLN. The FLN are committed to their cause of emancipation from colonial rule, and are prepared to endure torture and assassinations carried out by the French to achieve their goal (which they do). The portrayal of the Algerian tortured at the beginning is designed to evoke sympathy, as is that of Ali and Ben M'Hidi, who are more fully developed characters, with clear hope, enthusiasm and vision, thirsting for independence. The French, by contrast are conscripts who follow orders, and appear as part of a monolithic war machine in their dealings with the local population. Mathieu, the cool-headed paratrooper commander, is methodical and objective. He is unequivocal in his determination to root out the FLN cells in Algiers, with full knowledge of the ethical consequences of the army's actions. The police chief too, in planting a bomb in the Casbah, is portrayed as having little conscience for the loss of civilian life.

Film : *La guerre sans nom* (Tavernier)

The film is not a piece of propaganda, but is made up of the reminiscences of Frenchmen who were called up to fight in the war. Initial motivation of the interviewees varies from those who were happy to serve and supported the cause (eg Bec), those who were against fighting in Algeria, took part in anti-war demonstration in Grenoble (eg Boeuf); Boulanger who wrote to President Coty refusing to serve, was imprisoned for two years, then sent to Algeria. Points of view cover a range: Manin (Christian) who denounced torture; Goy and Argelès were communists who fundamentally disagreed with French policy; Trouilloud, the apolitical. There should be consideration of how viewpoints and motivation changed during their service. These include: (i) the shock of finding Frenchmen fighting for the FLN (eg Goy); (ii) the satisfaction with camaraderie of military life (Bec); (iii) behaviour during the heat of battle (Alonso); (iv) how some conscripts behaved (*des actes de sadisme*); (v) effect of torture on prisoners and mutilation of French soldiers (eg Petrone); (vi) the effect of political decisions on soldiers, and the disdain it generated; (vii) the granting of independence and the abandonment of the harkis (eg Berthier). Analysis may lead on to the reasons why the interviewees wish to perpetuate the memory of the war.

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Djebar, *La Femme sans sépulture*

The story of an Algerian woman, Zoulikha, originally European in her dress and attitude, is drawn into the war. She promises her (dead) husband El Hadj to continue the struggle for independence. She was taken up to the maquis by FLN fighters. Zoulikha set up a network of women in Césarée to help the war effort. She moves between the town and the hills transporting supplies. Her courage is shown by the night when her guide is arrested, and she has to spend the night in town: the other women do not offer accommodation for fear of punishment. Her daughter Mina visits her in a cave with other fighters, and Zoulikha tells her of her aspirations for the future. Hers is a personal fight, and her story is one of personal commitment and resolve.

**B « Les fins justifient les moyens. » Dans quelle mesure ces ouvrages vous encouragent-ils à accepter ce jugement sur la guerre ? Répondez en vous référant à deux ouvrages.**

Film : *La Bataille d'Alger* (Pontecorvo)

Arguably it could sum up the attitude towards one part of the war, concentrated on in the film. Both sides are confident in their ambitions and show scant regard for morality or human life or dignity in trying to achieve their objectives. The French dismantle the FLN cell network in Algiers through intelligence and military means : torture, interrogation etc. The success was short-lived though, as the end of the film shows. The nationalists carry out guerrilla warfare (assassinations, bombings etc) and set about converting the Arab population to their cause through civil and religious/moral channels. Candidates may discuss the moral/ethical questions about the use of force and violence, and whether war has any code of morality. Consideration may also be given to the background of the film's history, and this factor offers a lens through which the title can be refracted: it was written by Saadi shortly after independence, so has a propaganda value; it was withdrawn from French cinemas, as it was a reminder to the French of a painful defeat.

Film : *La Guerre sans nom* (Tavernier)

A minority found their military service in Algeria something beneficial and positive (Bec, Drevet), but the vast majority are critical both of how the war was prosecuted and the very purpose of the war. Consideration should be given to the nature of the fighting (techniques, brutality, mutilation, torture etc, Andre: *C'est la guerre qui est elle-même épouvantable*) and the evaluation given by soldiers, eg Donazzolo (*on a le sentiment d'avoir gâché sa jeunesse ... ce que j'ai fait là-bas n'a servi à rien.* ; Boulanger : *A cette époque je croyais que les déserteurs avaient tort. Maintenant je pense qu'ils avaient raison.*; Berthier's disgust with the army abandoning Algeria and the harkis. Also, the trauma and psychological effects on those who returned home (eg Manin); an evaluation of the price paid by those who were killed, those injured (eg Puygrenier).

Djebar, *La Femme sans sépulture*

The novel gives a further post-conflict perspective, exploring the effect of war on an Algerian family. The voice from beyond the grave of Zuleikha amplifies the role of memory, and for Zoulikha's daughters, her story is one of setting the record straight, that is, telling the story of this forgotten heroine in the struggle for independence. The references to the general state of repression together with torture and injustice paint a desperate attempt by the French army to maintain control of Algeria, and ultimately the army failed because of lack of political support. Hania's account of El Hadj and Zoulikha's activities as independence fighters suggest that the struggle was arduous and the family paid a high price (in both their deaths). However, this commitment of self-sacrifice was not recognised by the Algerian authorities



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themselves: Zohra recounts bitterly the injustice of being ignored by Allal for the family resettlement programme. Thus for this family war is a bleak, zero sum game.

#### 4 L'IDENTITÉ

##### A Analysez le rôle de la femme dans les ouvrages que vous avez choisis.

*Le Huitième jour*: Answers will focus on Harry's wife who is separated from him: this sets the scene for understanding the lack of importance that Harry attaches to anything beyond the world of work, especially his relationship with other people. She feels stifled by his style and system; she is in search of what she feels to be important.

George's mother, although only conjured up by George's imagination, is key to his wellbeing and comfort. She accepts him for what he is, and encourages him to try to adapt to the world around him. Full of emotional warmth, she is a counterpoint to Julie; the relationship between Georges and his mother is in stark contrast to that of Harry and Julie, and is a reminder to the viewer of the path which Harry needs to travel in order to find happiness.

*La Cage aux folles*: Much of the humour and irony of the film derives from the interplay between the actual female roles and those which are presented artificially as such (eg Albin). Albin plays not only a female role in the nightclub (Zaza), but also a 'feminine' role as Renato's partner. Laurent's bride to be and his biological mother are the two 'real' women in the film which are at the root of upheaval in the lives of Renato and Albin. The attempts to present a normal household to the future father-in-law involve the interplay of real and false women, notably in the difficulties inherent in introducing Laurent's 'mother'. This tension lies at the heart of the comedy and moral of the film, as well as of pretence and sincerity in society. The resolution at the end of the film points to acceptance of the real and the emotionally sincere.

*La Goutte d'or*: The image of woman is often associated with desire, beauty, and a certain degree of alienation. Many of the female figures are blondes (eg the tourist at the beginning of the book, the Marseilles prostitute) which represent a crude desire; the two stand-alone tales involving Kerstine and the legend of the blonde queen feature blonde women with an air of mystery, but are key to the men in developing their understanding of identity and self-acceptance. The figure of Zett Zobeida is associated with aesthetic beauty (music), the antithesis of other blondes, and marks the search for and resolution of Idriss's centring and questions of identity .

*Un aller simple*: Valérie d'Armeray is key to the development of both J-P Schneider and Aziz. In contrast to the men she is at ease with herself and her surroundings, and she is the literal and metaphorical guide, initiating them into adventure and passion. The journey is towards a non-existent place (Irghez), but she introduces culture, activities, and common sense in the journey of self-discovery for the two men.

Answers may also examine the significance of three women who leave both men feeling sad and unfulfilled: Clémentine, who has taken up with another man, thereby rejecting J-P and making him feel misunderstood and inadequate; Agnès, who refuses J-P in his youth; Lila, a gypsy girl whom Aziz marries, but from whom he is separated shortly afterwards by his arrest and deportation.

##### B Qu'est-ce qu'on apprend sur l'identité des personnages principaux ? Comment cette perception de l'identité évolue-t-elle dans les ouvrages que vous avez choisis ?

*Le Huitième jour* : Harry's life is inextricably linked to work, and this obsession with the falseness of commercial systems and slogans and appearance (eg the ubiquitous smile)

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distances him from wife and children. The emptiness of his existence seems only superficially to be conveyed by the separation from his family ; it is developed much more through his meeting and dealings with Georges, in a sense a polar opposite. It is the vector of their friendship which leads to Harry relearning what is important in life, through nature, music and, of course, true friendship and human warmth. He becomes himself, a man with a taste for the simple things in life, rather than having his identity defined by business.

*La Cage aux folles*: The setting of the nightclub in a place of loose morals (the MP's judgment of St Tropez) and the lifestyle of Renato and Albin are clear from the outset; they are two men very much at ease in their environment, their relationship and their business. The comedy unfolds as the exterior and conservative world, which does not share their values, intrudes into their lives, and they are called upon to assume more traditional roles and eschew campness and dressing in women's clothes. Renato attempts to do his son's bidding by removing Albin from the household and by trying to be more virile, but this is very much *à contrecœur*. Albin's attempt to be a female 'mother' falls apart when Laurent's real mother arrives. The perception of the spectator, in part developed through the eyes of Galabru, moves from one of amusement (or perhaps discomfort) , to one of understanding that trying to play a role, or be inauthentic, leads nowhere, and that human nature is much more complex than at first appears. (After all, the very macho MP at the end admits to preferring a dress in a different colour.) Perception of roles and lifestyles is moves from the 'closed' or philistine to the 'open' and all-embracing.

*La Goutte d'or*: Idriss is in search of an image which will confirm his status and his acceptance in the world at large (rather like Barbarossa). The search for confirmation of identity through image is betrayed at every turn : the photographs mentioned in Tabelbala and en route to Paris question his identity and purpose (eg Lala Ramirez and her dead son, whom he is asked to replace ; the wrong passport picture for his ID ; the artificiality of the photographers' scenery ;). Further challenges to his identity and integrity are provided by the radically different cultural environment of a foreign country, (where he is judged to be a stereotypical Moroccan street sweeper, for example), and consumerism and advertising in Paris (eg TV extra, model for display dummies). While the journey to Paris deals with more abstract notions of identity, the scenes in the capital point to physical danger (eg losing eyebrows in the dummy mould) as well as spiritual and emotional death (attitudes to sex and passion, the threat of a robotic enslavement as a shop dummy). These dangers and threats are resolved and dispelled at the end : the story of *la Reine blonde* indicates how the image can be deconstructed and understood, and Idriss discovers the liberating identity of his own culture through association with aesthetics (the gold jewel, Zett Zobeida's music).

*Un aller simple*: Answers could focus on Aziz as well as Jean-Pierre. J-P Schneider: Childhood and career have not allowed his feelings to develop, he is not fulfilled or satisfied (childhood in Lorraine, career as diplomat, failed relationships with Agnès and Clémentine). What changes his perception of life (and himself) is the opposite of his previous existence: desert landscape, no ties, the chasing of a chimera (Irhiz) which allows him to keep a diary. There is therefore opportunity for reflection and observation, and for the reader (perhaps rather than J-P) to assess his childhood and development, in particular his failed personal relationships (Agnès, parents, Clémentine). His real ambition is to be creative (a writer), but experience of excitement and passion ironically lead to illness and interrupted diary entries. Aziz provides for more depth (or complexity): his origins are shrouded in mystery; he is adopted and brought up by gypsies in Marseilles, and is deported from France because of his forged ID indicating that he is Moroccan. He is much more of a chameleon than J-P, and prepared and gifted in the generation and propagation of fictions and stories. He and J-P have a parallel existence: they both search for an illusion, Irhiz, they share the same love interest. The significant change is after J-P's death, where he takes up J-P's existence in Lorraine and continues J-P's writing, so on one level becomes the other person and takes on his identity.

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## 5 L'ENGAGEMENT

### A Les révolutionnaires, évoquent-ils plutôt le respect ou le mépris ? Répondez en vous référant à deux ouvrages.

Answers will examine a number of characters in their capacity as revolutionaries and human beings, and draw out the tension between the two. Differences will reflect philosophical and dramatic factors.

*La Chinoise* : A group of bourgeois young people sit around in a flat planning revolution, but fail to take account of the needs and desires of the common man; their revolution is essentially self-serving. Candidates may focus on the characters as revealed by Godard, as much as the cinematic techniques (interviews to camera, collage techniques, the 'travelling' between interior and exterior etc). Véronique may appear as a committed pro Chinese communist who thinks that revolution requires violence. Her discussion with Jeanson (who in reality had experience of popular uprising, in Algeria), highlights her naiveté and distance from the populace who remain distant. Her botched assassination attempt may invite ridicule, disdain or disbelief, but it serves to undermine her cause. Guillaume, a theatrical actor, who occasionally does monologues from various plays and texts by others, a technique which undermines the sincerity of his commitment to the revolutionary cause; romantically he is connected to Véronique, and the parallel emotional and political strands of his life in the flat are in tension. Kirilov, a nihilist seeking to commit suicide, is a direct borrowing from Dostoevsky; is he tragic or pathetic? The film is interspersed with interviews with these characters, and each character reflects on personal motivation and his/her vision of militant action. It is the lack of contact between the characters and reality or society which highlights the failure of their cause. As Jeanson points out: *on ne fait pas une révolution pour les autres, tu peux participer, tu ne peux pas inventer une révolution*. Mention may also be made of Godard's techniques which may also influence the audience's judgement; e.g. the noise of the street outside interferes or drowns out the discussions and debates of the young revolutionaries, thus reality appears to undermine their political dialogue.

#### *Les Mains sales* :

The power of the play pits philosophy and uncompromising revolutionary endeavour against the question of whether the revolution serves men. There will be an evaluation of the role, influence and success of various characters who are supposedly all serving the same Party. Hoederer appears as a comparatively undogmatic Marxist leader who is flexible, willing to 'get his hands dirty' to achieve his political goal (socialism); contrast between him and the inflexible Communist party, which, because of political disagreement, seeks to eliminate Hoederer. He is committed and has a sense of historical perspective (a 'positive' hero). He understands people, and is direct and honest. His death makes him into a hero (in the eyes of the Stalinists). He is a source of admiration (as a strong leader), and his assassination (for the wrong motives) lends a certain tragic element to his role. Contrasting analysis of the other characters, Hugo, the young bourgeois anarchist struggling to cope with his identity and relationships, and Jessica and Louis, will show shades of difference between characters, both in dramatic terms and in their function as mouthpieces for the revolution. These considerations will elicit a range of judgements by candidates, and will inform their conclusion.

#### *Les Justes*

Kaliyev and Dora, are emotional figures, whereas Stepan and Annenkov, who are (unemotional) hard-line apparatchiks survive. Candidates may frame a response around the contrast and tensions between the two sets of characters. Kaliyev, naive and romantic idealist, despises despotism because he is a revolutionary in the service of man. Ideals of justice and innocence are tested when reality encroaches, and he must come to terms with

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the contradictions of his situation; a sympathetic character, though still a murderer. Dora finds it difficult to reconcile her revolutionary fervour and her feelings for Kaliayev. She can only find resolution in throwing the next bomb and joining Kaliayev in the afterlife. Stepan and Annenkov are the focus of the Party line: Anenkov is more the thinker and mediator; Stepan the embittered ex-prisoner who, in his dreams of indiscriminate destruction, represents a complete disregard for his fellow man. The tensions between the characters raise questions about the nature of the Communist party and its intentions, and about the morality of the violent means by which revolution is achieved. A judgment about how these characters (and the viewpoints they represent) appear in dramatic context on stage will underpin candidates' response to the question.

**B Jusqu'à quel point ces ouvrages vous ont-ils convaincu(e) que la motivation des révolutionnaires soit justifiée ?**

Differences will reflect philosophical and dramatic factors and discussions may focus on the necessity of political assassination to achieve revolutionary goals.

*La Chinoise* : The historical background of the film (with references to Vietnam, China, Algeria etc) suggests that it is a representation of the intellectual background of its time : a desire to change the world in order to create a communist regime, a questioning of the status quo. However the isolation and insularity of the middle class student revolutionary group undermines its purpose and intent – there is no widespread support from the rest of the population – and despite the slogans and revolutionary thinking (assassination etc) – the references to, and tension with, reality (interview with Jeanson, a real revolutionary who backed the FLN, the camera inviting an awareness of the outside world through sound and shots beyond the flat), the overall picture is one of scepticism or even failure, though it may be argued that the revolution, like the film, is unfinished business.

*Les Mains sales* : The ideological debate between Hugo and Hoederer forms the backbone of discussion. Sartre admitted that the play was asking questions rather than providing answers, but he was more in sympathy with Hoederer than Hugo : *c'est l'attitude de Hoederer qui me paraît saine*. Hoederer appears as a political realist who places action above morality, and will not shy away from whatever means are necessary to achieve it (cf the play's title), whereas Hugo is an idealist who holds firm moral standards. Justification could refer to the need to achieve political or revolutionary goals ; whereas political inaction excludes the possibility of change (Hugo). The local situation is a choice between political collaboration and a massacre ; Hugo chooses the massacre. Thus justification will partly centre on the ends v means debate. Candidates may also point to the pitting of human decency against pursuit of political objectives, and to the distasteful strands of the changing party line (Louis's plan to assassinate Hoederer, the rewriting of history by the Party, Hugo's suicide), and form a judgement.

*Les Justes*

The tensions between the characters raise questions about the nature of the Communist party and its intentions, and about the morality of the violent means by which revolution is achieved. The 'justice' of the revolutionaries must be weighed up against more absolute constructs of ethics and justice. The ends v means argument between the hard-line party activists and the others, such as Kaliayev and Dora, who are more aware of the impact on their fellow man and innocence, will form the main thrust of discussion. Candidates will consider whether it is justifiable to kill innocent people (eg children) in the name of revolution, and why religion or notions of God are rejected by Kaliayev. Camus's approach to Communism, political engagement and revolution, in considering absolute values of innocence, justice, action etc contrast markedly with that of Sartre.

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## **Part II: Literary Texts**

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

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

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

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

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

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

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

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**Part II: Texts – Content**
**Part II: Texts – Structure**

<b>23–25</b>	<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.
<b>19–22</b>	<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.
<b>15–18</b>	<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.
<b>11–14</b>	<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.
<b>6–10</b>	<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.
<b>1–5</b>	<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.
<b>0</b>		No rewardable content.

<b>5</b>	<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.
<b>4</b>	<i>Good</i>	A clear structure, with logical presentation of ideas. Most paragraphs well constructed. Includes an adequate introduction and conclusion.
<b>3</b>	<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.
<b>2</b>	<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.
<b>1</b>	<i>Poor</i>	No attempt to organise material and ideas into a structured piece of writing. Incoherent. Ideas introduced in no apparent order.
<b>0</b>		No rewardable structure.

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## Indicative Content

Questions are open to interpretation and, therefore, the following notes are not intended to be prescriptive but to give an indication of some of the points which could be made in response to each question. They are by no means exhaustive.

### 6 Racine, *Andromaque*

- A Write a commentary on the following passage. Explain and discuss the ultimatum issued by Pyrrhus, and Andromaque's response. Comment on any other features which you consider important.**

The extract is taken from the end of Act I. This opening Act has set the scene and concludes with the crisis on which the following action depends. The Greeks have sent Oreste to demand that Pyrrhus hand over his prisoner Astyanax, son of Andromaque and of her dead husband Hector, who was killed in the Trojan War. The Greeks fear that Astyanax will grow to be a threat to them when he is older. While Andromaque and Astyanax have been in his custody, Pyrrhus has fallen in love with the former, and consequently is procrastinating over his marriage to Hermione, who is consumed with passion for him. Andromaque is devoted to the memory of Hector, and has consistently rebuffed Pyrrhus's advances. He now uses his power over the fate of Astyanax as a way of blackmailing Andromaque into responding to his desire. She initially rejects this and accepts that death is a preferable outcome for herself and her son. Pyrrhus invites her to reconsider.

Answers should offer an analysis of the contrast between the moral positions of the two characters : Andromaque stands for fidelity and maternal devotion ; Pyrrhus, now a victim of all-consuming passion, abandons the kind of principles which have guided him in the past and expresses a willingness to betray his own people if his desires can be satisfied. The sense of wounded pride brought about by Andromaque's rejection of him distorts his judgement and drives him into a state of mind dominated by anger and hatred. What he describes as *juste colère* is not *juste* at all : it is the anger of unrequited love. His willingness to risk his national reputation and status for love of her should, in his view, be greeted with gratitude, and he is unable to see that this is irrelevant to Andromaque's position. This is therefore a *dialogue de sourds*, and leaves the spectator with the question as to whether Andromaque will eventually relent in order to save her son. It might be noted that upon her decision rests the fate of Hermione in relation to her marriage to Pyrrhus, and of Oreste, who hopes to take Hermione back to Greece with him.

- B Discuss Racine's use of the limitations of time and space to intensify the sense of tragic inevitability which he seeks to convey.**

Racine uses the unities of time, place and action to intensify the atmosphere of crisis, claustrophobia and inevitability. The play opens in the middle of a conversation in which Oreste exposes his intention to use the opportunity of his presence at Pyrrhus's court to persuade or force Hermione, whom he loves, to leave with him when he carries off Astyanax. He regards death as the only alternative, as fate has driven him towards Hermione as many times as he has tried to forget her. Answers should show that the structure of the play is based on a series of ultimata issued by the main protagonists to each other in pursuit of the satisfaction of their desires. Time is always pressing, and as each character vacillates or changes his/her mind, the repercussions for the others intensify. Finally, Hermione rushes into an irrational agreement with Oreste in order to prevent Pyrrhus from consummating his love for Andromaque. The sense of claustrophobia in Racine's tragedies places great emphasis on the importance of every word and gesture, as no detail goes unnoticed by those

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who are in the grip of passion. The physical presence of the loved one is torture, the comings and goings invariably interrupt negotiations at a critical point, or cause confusion and irrational behaviour. The pressures on the characters to make decisions with far-reaching consequences are intolerable because their passion distorts their judgement and they have neither the time nor the space to draw breath. It thus becomes impossible to stop the momentum towards a tragic outcome.

**C 'A strong element of Racinian tragedy is the contrast between the characters' exalted status and their vulnerability.' Discuss the relevance of this comment to *Andromaque*.**

The world of Racinian tragedy is an exalted one. Racine's inherently noble characters are constantly aware of their status, and of the responsibilities which it places upon them. If they fail to behave in a way which reflects the moral framework of their position in society, that is in itself a tragedy for them, and one of which they are tragically aware. Pride is not seen as a vice, rather as an understanding of the importance of the individual's *gloire*. Pyrrhus is the son of the Greek hero Achilles ; Hermione is the daughter of Menelaus, King of Sparta ; Oreste is the son of Agamemnon, king of Mycenae. Pyrrhus's love for his Trojan prisoner Andromaque places him in a painful position, not least because he is due to marry Hermione. He finds it intolerable that Andromaque should reject his love, and this sense of rejection leads him to make an offer which compromises his position : he will protect Astyanax from the Greeks in order to win her. If he succeeds in blackmailing Andromaque into accepting the bargain, he will be seen as a traitor to his people. However much he blusters about his *gloire* and his power, we can see that the slightest suggestion on Andromaque's part that she might co-operate will make him abandon his responsibilities. Her physical presence has driven him to a state of unbearable frustration which is far more powerful than his sense of status. Hermione, too, frequently alludes to her status and sense of self-respect. She has no control over Andromaque's vacillations or Pyrrhus's procrastination, and her reactions at each stage show the hopelessness of her frustrated passion for Pyrrhus. Her attempt to take control by instructing Oreste to kill Pyrrhus leads only to a spectacle of greater vulnerability, as she cannot bear the reality of what has been done. The relevance of Oreste in this context is clear at this stage : he can scarcely believe that he is being asked to commit regicide. All his instincts are against this, but the possibility that it might enable him to fulfil his desire for Hermione momentarily obliterates his natural scruples. Passion makes short work of principles, and the fact that the latter are articulated is an important element in creating a sense of tragic vulnerability.

**7 Molière, *Les Femmes savantes***

**A Write a commentary on the following passage. Explain the situation, and what it tells us about the relationship between Chrysale and Philaminte, and about their respective characters. Comment on any other features which you consider important.**

In the brief previous scene, Martine has told Chrysale that she has been dismissed by Philaminte. Without asking the reason, Chrysale replies that he will see to it that she stays, as he is pleased with her work. His attempt in this extract to find out from his wife why she has acted in this way is greeted only with a series of aggressive questions daring him to suggest that she might not have a valid reason. This scene establishes a pattern which Molière will exploit for its comic predictability : Philaminte sees herself as a pioneer of feminist authority, both domestic and intellectual, and will brook no interference or criticism from her husband. The problem is that her obsessive desire to emulate the *précieuses* has distorted her view of everything, and also her relationships with others. It transpires that she has dismissed Martine for using a word condemned as vulgar by the writer Vaugelas. Her expectation that staff of peasant stock should speak grammatically is characteristic of the



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way in which all aspects of life have to conform to her obsession. It is also typical that she does not fully understand Vaugelas, whose writings on the French language were not expressed as rules but as reflections on good practice. (In similar menacing vein she will seek to prevent her daughter's marriage to the man she loves in favour of a poet who is, in the eyes of any rational person, manifestly bogus.) Chrysale, who has not only told Martine that she can stay but has undertaken to tackle Philaminte over the issue of Henriette's marriage, instantly retreats in the face of his wife's aggression. His assertiveness in her absence will consistently evaporate in her presence, thus making his cowardice mechanically comic rather than pathetic. Their relationship is a caricature of the self-important wife dominating the passive husband, whose concern about the disruption to the household caused by the creation of a *salon* in their midst is not just about the relative merits of good soup and literary language but also the absurdity of pursuing any activity to the detriment of everyday life and family relationships.

**B 'Molière's comic characters are divorced from reality and live in a fantasy world of their own creating.' Explain how this applies to the *femmes savantes* in this play. In what ways is this aspect of their characters comic?**

In order to interpret this quotation in relation to *Les Femmes savantes*, it is important to establish the background : the movement known as *préciosité* started in aristocratic *salons*. Those whose names were first associated with it were educated, refined women, who sought the company and conversation of the intellectual élite of the time. Middle-class women eventually took the view that they too should assume greater authority than was the custom, and pursue the same intellectual interests as those born to higher things. The fantasy here derives from their assumption that this could be done convincingly. They wished to surround themselves with learned men, but they were unable to tell a learned man from an impostor. They wanted to study all aspects of the arts and sciences, but lacked the cultural knowledge and critical faculties to make of this a valid exercise. They had a very limited understanding of the *précieuses'* view of the enhanced role of women, and took this to mean that love and sex were proscribed. Molière's comedy draws attention to the discrepancy between their lofty aspirations and their severe limitations. Their self-confidence is made ridiculous by their ineptitude, be it in literary criticism or their knowledge of science. Their distorted and unrealistic view of what they see as the fashionable attitude to love is characterised by Armande, whose jealousy of her sister cannot be concealed behind her mask of contempt for physical relationships. It is just a matter, in the answers, of providing relevant examples.

**C « Un sot savant est sot plus qu'un sot ignorant. » Explain what Clitandre means by this comment and how Molière illustrates it in the play.**

The quotation is drawn from the protracted argument between Clitandre and Trissotin, sparked off by Philaminte's barbed remark to the latter that the former prefers ignorance to things intellectual and scientific. Clitandre corrects her by saying that he only disapproves of « la science et l'esprit qui gâtent les personnes ». As is amply demonstrated in the play, intellectual activity has not only become an obsession which distorts personalities and disrupts domestic life, but it has no intrinsic merit in a context where the participants are pseudo-intellectuals. He has no time for pedantry or pretentiousness, and Trissotin's assertion that *ignorant* and *sot* are synonymous is rebuffed by the remark that *sot* is more about being absurdly pedantic than about being ignorant. *Un sot savant* is someone who behaves as though pedantry is a form of wisdom. The attack thus focuses on the ridiculous vanity of those who exaggerate the importance of intellectual activity to the exclusion of all else, and whose posturing is repeatedly shown to be at variance with their limited grasp of every subject. Examples will include Trissotin's various inept demonstrations of literary and scientific expertise, and his dispute with Vadius. Whilst the burden of the answer should

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involve these characters, it would not be inappropriate to mention that Clitandre is also expressing an implied criticism of Philaminte, Armande and Bélise. Their misplaced admiration for Trissotin and their attempts at similar displays of knowledge and good taste can be shown to be good examples of the kind of *sottise* which Clitandre is attacking.

## 8 Baudelaire, *Spleen et Idéal*

- A Write a commentary on the following poem. Explain what the poet is attempting to express, and discuss the techniques and the imagery he employs. Comment on any other features which you consider important.**

The poem is placed early in the Art cycle, and its subject must be perceived to be the poet's evocation of a state of creative inspiration. There is a stark contrast between two kinds of physical experience : that in which the poet feels liberated and dynamic in an atmosphere of energy, light, and heightened perception, and that in which he feels trapped in a murky, gloomy, uninspiring and claustrophobic world. The latter will be the subject of many poems evoking the condition described as *Spleen*, in which his creative energy has gone. Here, the focus is on the quality of experience which is needed if he is to fulfil his destiny as a poet. Exactly what or who the inspiration comes from will be the subject of later poems. This poem sets out to describe what it feels like for the imagination to be liberated and capable of a quality of experience which is a pole apart from that of the workaday world. The rhythm of the first two stanzas conveys swift upward motion, as the poet's mind lifts him not only above the immediate environment but into another element. The almost breathless pace of these eight lines leads us to the word *volupté*, expressing the combined physical and spiritual pleasure derived from this creative surge. In the third stanza, the theme is memorably reinforced by the contrast between the ponderous and alliterative *miasmes morbides*, with its connotations of inertia and death, and *l'air supérieur, feu clair* and *espaces limpides* which offer stimulus, light and space. This contrast is developed in the next stanza with the images of sadness, weight and mist on the one hand and happiness, vigour and light on the other. The *libre essor* of the poet's imagination enables him to understand nature at a level inaccessible to those (often including himself) trapped in the lower sphere. The fulfilment of his vocation depends on these moments or periods of creative energy.

- B Analyse the state of mind Baudelaire describes as *spleen* and illustrate his evocation of it.**

This is a broad question testing a general understanding of one element of the title of this group of poems. The provision in an answer of a large number of examples is less important than a clear attempt to describe the poet's problem, and to convey its relevance both to the poems on Art and those on Love.

If the Ideal is a heightened state of creative energy, Spleen is the opposite : the poet lives in constant fear of being unable to fulfil his poetic vocation as a result of losing creative momentum or being engulfed by frustration or self-reproach. In the Art cycle, a number of poems evoke the former problem : his Muse is sick, and he needs her to radiate *l'odeur de la santé* and produce *pensers forts*. His soul is likened to a cloister with no paintings, and to a cracked bell whose *voix affaiblie* is like a death rattle. Time is running out as he dreams of finding the *mystique aliment* which will help him to create *fleurs nouvelles*. In the love cycle, his creativity is paralysed by self-disgust at the inadequacy of mere sex with Jeanne Duval to inspire him ; the potential inspiration from Madame Sabatier and Marie Daubrun is thwarted by his acute awareness that they have no perception of the nature and scale of his problems. The poems entitled *Spleen* focus on his recurrent physical and mental paralysis and the metaphysical Angst which this causes. The imagery is consistently of freezing cold, steady rain, insubstantial ghostly figures, the dying rays of a wintry sun, claustrophobia. It is about a

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loss of curiosity (*L'ennui, fruit de la morne incuriosité*), an inability to derive inspiration from anything, a sense of despair in response to a world now perceived as a damp dungeon in which hope is seen as a bat colliding with its rotting walls.

**C What impression do these poems give you of the contrasting effects on Baudelaire of his relationship with his mistress Jeanne Duval ?**

Baudelaire sought experiences which might lift him above the common herd. In Jeanne Duval he found a woman who not only satisfied his urge to indulge in guilty pleasures but whose physical being evoked the smells, sights and even sounds of her exotic background : *Guidé par ton odeur vers de charmants climats, je vois ....*

Her perfume transports him to an intoxicating world of vibrant sounds and colours ; of her hair, he writes : *Vous me rendez l'azur du ciel immense et rond*. He describes her as *l'oasis où je rêve*.

In opposition to the poetic inspiration generated by her ability to stimulate his senses, Baudelaire was tortured by the gulf of incomprehension between them and what he perceived to be her insensitivity. Furthermore, his moral conscience, constantly at odds with his desire for greater stimulus, led him to accuse her of being an evil genius, dragging him into a world of sin which he was powerless to resist. The best examples will underline the paradoxical nature of his feelings for her : fascination versus disgust, adoration versus self-reproach, inspiration versus a sense of self-destruction. She is like a vampire, or a rotting corpse, but she is indispensable as a Muse :

*Et pourtant vous serez semblable à cette ordure, A cette horrible infection, Étoile de mes yeux, soleil de ma nature, Vous, mon ange et ma passion.*

**9 Flaubert, *Madame Bovary***

**A Write a commentary on the following passage. Explain the situation and what it reveals of each of the characters in this extract. Comment on any other features which you consider important.**

This extract concerns the effects of Emma's decision to commit suicide by taking arsenic. She has accumulated such debts in her attempts to lead a fantasy life that she (and Charles) are faced with ruin. Rodolphe had refused her a loan and she can see no solution to the problem she has created. Typically, her decision is experienced in « un transport d'héroïsme qui la rendait presque joyeuse » : she is ever the would-be Romantic heroine. Charles, already shocked by the threat of eviction, has now discovered what she has done. He is, sadly and typically, unable to deal with the medical crisis. His frantic letter-writing is obviously futile, given the delay which would be incompatible with Emma's survival without treatment. Homais, also typically, thinks he knows what to do. Charles is once again at his mercy.

That said, the most important aspect of this passage is what is said (and not said) by Emma and Charles. The entire drama has been generated by her dissatisfaction with married life, and with an unimaginative, unambitious husband. Charles's life and career have been wrecked by her extravagance, but he utters not a word of reproach. He simply wants to know why she was unhappy, and whether he is to blame. The great irony is that he has never managed to work out, through all Emma's moods, illnesses and absences, that she detested the only kind of life he was able to offer her. He has been pathetically unaware of the gulf between them. Emma now experiences some sense of guilt towards Charles. Her remark that he will soon no longer be tormented by her is, of course, meaningless to him, as he feels only self-reproach for what has happened. Even at the end they are not speaking the same language. The fact that she is able to articulate a word of praise for him can perhaps be seen as a redeeming feature. However, the overriding sense of this conversation is that they

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understand each other no better than they ever have, as her attempts to express affection for him only deepen his confusion and despair.

**B 'Emma's education did her more harm than good.' What is your view ?**

Flaubert places much emphasis on Emma's convent education. She is seen to be affected particularly by her literary and musical studies. She becomes an avid reader, principally of Romantic fiction. She leaves the convent not because she does not make good progress academically, but because she appears to become disaffected with religious practice and frustrated by the disciplinary routine. Her education has marked her for adult life, and made of her an unusual individual in an environment where no cultural stimulus exists. Her overriding need is to escape from the depths of the country and lead a life akin to that she has read about in Romantic novels. The only opportunity for escape which presents itself does so in the figure of the young doctor Charles Bovary. Disappointment is in store from the outset : the wedding is not the Romantic adventure inspired by her reading, but a rustic gathering followed by interminable boredom. The move to Yonville l'Abbaye brings none of the excitement she needs. The provincial women find her pretentious and, as time goes by, they become increasingly critical of her wayward behaviour. Her need for a soul mate brings her into a controversial liaison with Léon, whose interests and ambitions are attractive to her. She falls for Rodolphe because he knows how to play up to her perception of the aristocratic *matinée* idol. Having a lover is as much about playing the role of Romantic heroine as it is about escaping from Charles. Similarly, when she meets Léon again at the opera, he seems to represent the adventure she craves for. Her attitudes and life style have alienated her female neighbours, and when her attempts to live out her fantasies bring her into serious debt, she has nobody to turn to. The dissatisfaction and unrealistic aspirations which brought about her departure from the convent never leave her, and eventually destroy her because her emotional development appears to have been arrested in adolescence.

**C 'Flaubert constantly encourages the reader to share his mockery of the characters.' How far do you agree ?**

Answers should show some awareness of the contemporary concern for realism and objectivity in the novel, and demonstrate that Flaubert's personal dislike of many of his characters not infrequently found its way in to his writing. He was temperamentally unable to tolerate the conventions and prejudices of provincial bourgeois society. He was haunted by his sense of the mediocrity and stupidity of those who inhabited it. Answers may legitimately include his treatment of the pompous, pretentious anti-clerical Homais, who sees himself as the man of the moment, the big fish in a tiny pond ; of the incompetent Catholic priest Bournisien, hopelessly inadequate when it comes to dealing with Emma's spiritual needs ; the small-minded women who endlessly spy on and criticise the dangerously eccentric Madame Bovary ; the ham acting and cliché-ridden script of Rodolphe ; the tedious and officious beadle in Rouen cathedral ; the mercenary Lheureux, obsequious when it suits him and merciless when there is no more to be gained by being obsequious. Charles is, of course, the most vulnerable victim of Flaubert's scorn. Friendless and ridiculed at school, mediocre in his professional life, lacking in perception, imagination and conversation, well-meaning to a fault. « Charles était là. Son dos était irritant à voir....» There are numerous examples of the exasperation attributed to Emma but constantly calling upon the reader to despise the man. As for Emma, the answer is probably less clear-cut. Flaubert mocks her pretensions to the role of the Romantic heroine by juxtaposing the banality of her circumstances (e.g. in the Comices agricoles, her idealisation of the ball at La Vaubyessard, her seduction by Rodolphe, and so on.) The author's bilious humour is more evident than his much-vaunted objectivity.

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## 10 Alain-Fournier, *Le Grand Meaulnes*

- A Write a commentary on the following passage. Explain the circumstances and significance of the *récit* mentioned in line 1 and discuss Meaulnes's reaction. Comment on any other features which you consider important.**

Seurel had been visiting his uncle and family, who had told him that Yvonne de Galais was still living at the *Domaine des Sablonnières* and was unmarried. She subsequently appeared. The name of Meaulnes was mentioned by Seurel's cousin Florentin, and Yvonne went pale and departed. Seurel also heard that Frantz's erstwhile fiancée was living in Paris. He decided to visit Meaulnes, who is staying with his mother, and to tell him the news. Meaulnes is about to set off on a long journey, because life has become unbearably dull since he glimpsed and lost the paradise inhabited by Yvonne. Seurel has just told him that all hope is not lost. He is anticipating that Meaulnes will be overjoyed to hear that it is possible for him to be reunited with Yvonne, and urges him to cancel his plans to travel. He is taken aback by Meaulnes lack of enthusiasm, even taking account of the fact that the most of the *Domaine* has disappeared. This lack of enthusiasm is about the irrecoverable nature of an idyllic childhood experience. After what he describes as « un bond dans le paradis », life has become colourless. His time at the *Domaine* and his meeting with Yvonne constituted a pinnacle of perfection : « j'étais à une hauteur, à un degré de perfection et de pureté que je n'atteindrai jamais plus. » Except, perhaps, in death, he adds. He therefore focuses on the fact that most of the buildings have been demolished, and seems reluctant even to accept the invitation to an occasion at which Yvonne will be present. The sense of the passage is that Meaulnes understands a depressing truth which Seurel does not : pinnacles from the past cannot be reached again with anything like the same degree of pleasure. In the event, the dominant mood is one of embarrassment and anxiety. Meaulnes does ask Yvonne to marry him in the end, but events demonstrate that his misgivings were justified.

- B 'In Meaulnes's experience of the *fête étrange*, the author deliberately blurs the distinction between dream and reality.' Discuss.**

For Alain-Fournier, dreams were not simply phenomena that occurred during sleep, but rather evocations brought up from the recesses of the memory, invariably associated with childhood. The dream is that of a lost reality, a past in which all was beautiful and pure, and nothing was impossible. Meaulnes sleeps both before and after the *fête étrange*, but is obviously conscious when he is there. An atmosphere of unreality is created in order to enhance the dream-like qualities of Meaulnes's experience of a kind of perfection. Examples abound of the use of words such as *étrange*, *mystérieux*, *silencieux*. Much is made of darkness, penumbra and *chiaroscuro*, with flickering candles, lanterns, glimmers of light, shadows and reflections. Events follow a logic more akin to that of dreams than of reality : Meaulnes seems to be accepted at the *Domaine*, despite being a complete stranger and of a different social class ; clothes are provided for him ; corridors stretch into an obscure infinity and there is a confusing jumble of rooms and outbuildings ; strangely clad people do strange and unrelated things. Yvonne is an ethereal vision floating along a lake with music in the background. But at the same time, there are many realistic details to emphasize that this was not all taking place in Meaulnes's imagination. His mishaps on the way, his hunger, real food, people who turn up elsewhere in the novel and very much in the real world, and the fact that Meaulnes is wearing a silk waistcoat when he returns to school. Yvonne, an ethereal figure in the *fête*, later turns up at Vieux-Nançay to do her shopping. Frantz, who behaved in the most bizarre way at the *fête*, then becomes a pupil (albeit an odd one) at M. Seurel's school. Ultimately, Alain-Fournier is evoking (some would say also idealising) an experience recalled from youth which is confronted by the mundane and disappointing reality of the present.

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**C Meaulnes describes Frantz de Galais as « le garçon le plus merveilleux du monde ». How much does this tell us about both Frantz and Meaulnes ?**

Meaulnes's diaries contain a record of his romance with Valentine. She recounted the story of her earlier engagement, broken because she decided that her fiancé was unrealistic about their prospects of happiness. She gave Meaulnes the fiancé's letters for him to burn, and he recognised the handwriting of Frantz. He contests her opinion that Frantz was mad, and it is at this point that he makes the above comment. He goes on to describe Frantz as *mon frère d'aventures*. Their first meeting at the *fête étrange* depicts Frantz as a jilted lover crazed with grief and disappearing into an uncertain future. He reappears at the school, unrecognizable, and initially, Meaulnes regards him as something of a threat to his won authority. After Frantz reveals that he knows the *domaine* and intends to help Meaulnes to get back there, they establish a pact of eternal friendship. That said, they have little contact after Frantz, now recognised because he has removed his *bandeau*, disappears from the village. Meaulnes's admiration for him could therefore be seen to be based more on his image as a wild and nomadic Romantic than on substantial acquaintance. Meaulnes appreciates the extravagant emotions and unconventional behaviour of Frantz, who has never settled into adult life with its routines and constraints. His comment fails to take account of Frantz's extraordinary selfishness and irresponsibility. His romance with Valentine was based on fantasy ; he was, we are told many times, over-indulged by his parents and almost everyone who had dealings with him ; his theatricality is a form of self-advertisement which appeals more to Meaulnes than it does to Seurel. The point is that Seurel's perception of Frantz is more down to earth. There is more justification for his comment about Frantz's « enfantillage pénible », and « ce rôle absurde de jeune héros romantique où je le voyais s'entêter » than in Meaulnes's description, prompted in part, perhaps, by his guilt at having unwittingly 'stolen' Valentine.

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## 11 Mauriac, *Le Nœud de vipères*

- A Write a commentary on the following passage. Explain the situation, and the roles of Robert and Hubert; consider what the extract tells us about Louis. Comment on any other features which you consider important.**

Louis has, by chance, witnessed a secret meeting in the church of St Germain des Prés between his illegitimate son (Robert), his son (Hubert) and his son-in-law (Alfred). This is consequent upon his recent meeting with Robert, the purpose of which was to disinherit his own children and their families. Louis has been aware for some time that they are trying to get him taken into care in order to get their hands on his money as soon as possible. Robert is a weak and stupid individual. His mother, Louis thinks, has been told about the new will and is terrified of legal proceedings in the event of Louis's death. She has probably told him to do a deal with Hubert. Whilst the details of the conversation are inaudible, Louis is convinced that the superior intelligence, status and determination of Hubert and Alfred will ensure that Robert settles for far less than the 50% he will have set out to gain. Once the deal is done, Hubert crosses himself ostentatiously before leaving the church. This is a striking example of the sickening hypocrisy which Mauriac attributes to the Catholic bourgeoisie of the Landes. It confirms all Louis's prejudices about their style of religious practice. At that point, a different note is struck. The presence of a simple working girl who has come into the church for private prayer, and the sight of two young trainee priests gazing silently at the altar, reignite the question in Louis's mind as to whether or not there is a God. Expressed in different ways, the question nags him at various moments during his life, particularly when he is contemplating the misery of his condition. These moments of questioning prefigure the spiritual awakening which comes at the end. The reference to Marie reminds us of one of the very few relationships in his life which offers him unconditional love. Marie was a devout child. Louis thus allows the intrusion into his world of hatred and revenge the troubling notion that goodness does exist, and that the church is not just an empty shell. He has always played up to the family's view of him as a bitter and cynical man, but he is no longer sure that it is the whole truth. After his subsequent interview with Robert, faced with the realisation that he has nobody to whom he can happily leave his money, he sees himself as « un vieillard mourant de haine » and writes : « O Dieu, Dieu... si vous existiez ! »

- B « Le dialogue est nécessaire à l'être humain. » Discuss the significance of Louis's comment with regard to his own life.**

Louis writes this line when he is alone in a Paris hotel and has discovered that his illegitimate son has reported to Louis's family the latter's intention to disinherit them. That said, the remark reflects the loneliness he has experienced for most of his life. As a youth, he found it difficult to make friends, and expressed this problem by making unpleasant remarks which instantly alienated people. At law school, he was painfully aware of the social division between himself and most of his classmates. His meeting with Isa seemed to provide him, at last, with an opportunity to share his feelings with another human being. That experience was short-lived. At an early stage in their marriage, communication between himself and Isa was cut off, principally as a result of the shock to Louis of discovering that she has been in love with another man (Rodolphe) but the marriage had been vetoed by her family (for reasons not relevant here). As the « ère du grand silence » took over, Louis retreated into his professional life. For all his success as a lawyer, and for all his ability to have extra-marital relationships, his life was a solitary one. Isa was determined that their children should be brought up as Catholics, and taught them to be wary of their father's hostile attitude towards religion. His remoteness made it easy for her to take control, and his natural awkwardness when it came to displays of affection made it impossible for him to act naturally as a father. Now, in old age, he is regarded only as the holder of the purse strings. The habit of

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preconceived attitudes and misunderstanding makes every attempt at conversation degenerate into a brief exchange of critical remarks. Louis has surrounded himself (and his money) with impenetrable barriers as a result of the mistrust and dislike between himself and his wife and children. The isolated community in which he lives reinforces his friendless state. Only by writing his own story can he express his remorse over a life almost finished and largely wasted. His self-confessed need for dialogue has been frustrated, not least by his self-confessed tendency to take refuge in silence. Only just before he dies does he overcome his life-long inhibitions and make the effort to communicate with his grand-daughter Janine, but his question about her religious faith is met with incomprehension, and he dies as he has lived, reproaching himself bitterly for the years of hatred and asking himself questions about the meaning of it all.

### C Analyse the theme of hypocrisy as depicted in this novel.

In her letter to Hubert at the end of the novel, Janine blames the family for Louis's anti-clerical attitudes : « ce fut notre malheur à tous qu'il nous ait pris pour des chrétiens exemplaires... » She evokes a contrast between themselves and people « qui agissent selon leur foi, qui se meuvent en pleine grâce. » Mauriac clearly saw Catholicism as practised by the bourgeoisie as hypocritical and likely to arouse scepticism than spiritual curiosity. The reader sees this through Louis's eyes when he is persuaded by Isa to attend mass during their courtship. He sees it as a social ritual, « un ensemble de rites dépourvues de toute signification autre que sociale. » Nothing in the behaviour of her family dispels this negative impression. When Isa is bringing up their children, she teaches them to pray for their poor father's conversion. In retrospect, he sees this religious education as being completely remote from a Christianity of *vertus héroïques* and *sublimes folies*. He admits that he was savage in his attacks on Isa when he thought he had caught her « en flagrant délit d'avarice ou de dureté » , but he makes it clear that he was aware of the presence under their roof of someone who lived in the spirit of Christ – l'abbé Ardouin - and that the contrast between him and Isa should be noted. His indignation over what he sees as Isa's hypocrisy is reignited by the death of Marie (she constantly alludes to his refusal to go to the cemetery but he feels that his love for Marie was more profound than Isa's) and the death of Marinette, whose second husband Isa describes as « une espèce de rat d'hôtel ». He describes Isa as entirely lacking in scruples, as *sereinement injuste*. Isa attitude to her sister's death in childbirth was that she, Isa, had been right all along in her conviction that her sister was the black sheep of the family. When reminiscing about Luc, « intact et d'une parfaite grâce », Louis refers to Isa's *principes étalés*, her *air dégoûté* and her *bouche pincée* to make the point that Luc's natural purity was far more powerful in generating a sense in Louis of his own imperfection than the middle-class Catholic disapproval perpetually displayed by Isa with regard to anything which deviated from the narrow confines of what she perceived to be morally acceptable. Lastly, there is the behaviour of his offspring, notably Hubert, in their machinations to secure their inheritance. Louis overhears the remark : « C'est une question de justice, une question de moralité qui domine tout. Nous défendons le patrimoine, les droits sacrés de la famille. »

And later he sees Hubert crossing himself in St Germain des Prés after meeting Robert with the same agenda. It is the hypocrisy of these people that makes Louis feel that he is, of them all, *le moins mauvais*.



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## 12 Bazin, *Vipère au poing*

- A Write a commentary on the following passage. Explain the circumstances, and what Brasse-Bouillon's reaction is meant to communicate about himself and his social background. Comment on any other features which you consider important.**

There has been a reception to mark the 25th anniversary of René Rezeau's election to the Académie. It is drawing to a close when M. Rezeau intercepts Brasse-Bouillon as he tries to sneak off on his own. M. Rezeau is described as being *ivre d'orgueil* as the host to what he views as a grand occasion, worthy of his distinguished family. He has just heard one of Jean's cousins singing an old-fashioned love song, and finds it 'charming'. His son thinks otherwise, and gives vent to his views about the reception and what it says about the entire social class who delight in such occasions. He cannot abide the idea that the family's reputation must be maintained, even if it means spending money which they need for essentials. He is sickened by the artificial bonhomie which temporarily replaces the internecine warfare. He feels that these people are pathetically oblivious – perhaps wilfully oblivious – to the fact that the reactionary Catholic bourgeoisie has become an irrelevance as the rest of the world has moved on. Their values (e.g. the right of the Vatican to decide what people may or may not read), their patronising attitude to the less well-off, their old-fashioned educational priorities, their self-righteousness and complacency, are out of touch with the real world, about which they know nothing and care less. Jean is convinced that this will be the last generation of self-styled provincial overlords, whom he detests with a passion. He speaks with prophetic zeal of the inevitability of the disappearance of their way of life. It might be mentioned that this is a good example of a piece of narrative which speaks more of the mature narrator than of the young adolescent, whose hatred at the time was perhaps more personal than socio-historical.

- B Discuss the role, behaviour and treatment of the private tutors at *La Belle Angerie*.**

The decision, presumably taken by Mme Rezeau and passively approved by her husband, to educate her children at home is principally based on financial constraints. Catholic boarding school would be the only other option, and they cannot afford it. From Mme Rezeau's point of view, there is the added advantage that she can maintain control over every aspect of her sons' lives. Brasse-Bouillon makes no bones about his view that these tutors are the flotsam and jetsam of the tutor-priest fraternity : « comme tous les autres précepteurs, il 's'agissait d'un pauvre type engagé au rabais sur le marché des ecclésiastiques sans emplois. » These men fall broadly into two categories : those whose enthusiasm for harsh discipline makes it pleasurable for them to implement Folcoche's régime, and those who cannot stomach it. The rapidity with which they come and go is recorded with evident enjoyment by the narrator, as it becomes inevitable that they will soon cross swords with Folcoche for one reason or another. Le père Trubel admits that he would find it difficult to get another job, and so he is content to say 'amen' to whatever discipline his employer sees fit to ordain. He meekly supports the decision to institute public confession by the three boys (despite this being contrary to Catholic practice). He clearly has no interest in either education or religion, and is sacked for seducing a local farmer's daughter. He has no hesitation in cheerfully admitting the hypocrisy which has kept him briefly in work, and his contempt for the Rezeau household. The next two find the régime intolerable, and stay a very short time. B IV appears to have no stronger a stomach as he witnessed Folcoche's attack on Frédie with the pongs of her fork. His criticism of the family reception at which the boys have to share the same clothes is reported to Folcoche by Cropette. Brasse-Bouillon is instinctively suspicious of the young priest's apparently sympathetic attitude towards the boys, unable to believe that any priest could not be hypocritical. His dismissal duly follows his criticism of the family's priorities. Number 5 arrives and departs, and reports the inhuman treatment of the boys to the archbishop, but the matter is resolved by M. Rezeau signing a cheque for the 'works of the diocese' which is

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gratefully received and puts an end to any further interference. Number 6 persuades M. Rezeau to allow the boys greater access to the grounds, and to stop the public confessions. Folcoche waits until her husband is away to get rid of this latest abbé. His successor, Traquet, is a disciplinarian. Apprised of the cache of food in Frédie's room which has been discovered during the boys' absence with their father, he is given the job of beating Frédie. This is the last image of the priest-tutors before the boys at last win their campaign to be sent away to school.

**C 'Madame Rezeau, though odious to the end, retains a certain dignity.' How far do you agree ?**

The catalogue of Mme Rezeau's disciplinary measures makes it easy to demonstrate her odious qualities : « Affirmer son autorité chaque jour par une nouvelle vexation devint la seule joie de Mme Rezeau.» Emphasis should be placed on her hypocritical use of religion to justify these measures, and her bogus excuses pertaining to the boys' welfare (e.g. they might be asphyxiated by a stove so they will have no heating). Her apparent relish at inflicting physical pain can also be exemplified. She is determined to control every aspect of the boys' lives, and will tolerate no contradiction. Punishment is invariably disproportionate to misdemeanour. The question becomes relatively contentious only when she starts to lose her grip as a result of illness and absence. Brasse-Bouillon allows some admiration for her fortitude in the face of serious illness. That said, her recovery is followed by a return to her sadistic behaviour, emphasized perhaps by her alarm at losing control. Furthermore, she responds to the inevitable reality of their physical development in adolescence by ignoring it and continuing to treat them as children « qui n'ont que le droit d'obéir et de servir de cobaye aux fantaisies de sa puissance, à l'exercice de ses prérogatives(devenu, pour Folcoche, une sorte de culture physique de l'autorité. After the boys' attempt to drown their mother in the river, she responds to Brasse-Bouillon's barricading of his room by laying siege to it. This prompts him to utter an expression of admiration. As she becomes increasingly aware of the decline in her authority, she remains composed in her confrontations with Brasse-Bouillon, but stoops to planting false evidence in order to convict him. Whilst her public demeanour may merit some admiration for its composure in the face of inevitable loss of control, her methods remain despicable, and the dignity alluded to in the question is more a matter of her attempting to save face while harbouring bitter resentment at the turn of events.

**13 Camus, *L'Étranger***

**A Write a commentary on the following passage. Explain the circumstances, and examine the attitudes of Meursault and of the examining magistrate. Comment on any other features which you consider important.**

This is Meursault's interview by the examining magistrate which is to set the tone for the trial. Having tried and failed to get Meursault to provide a satisfactory explanation as to why he fired several shots into the Arab's body, he has taken a crucifix out of the drawer of a filing cabinet and brandished it at Meursault. He wanted Meursault to declare his belief in God and to ask His forgiveness. Meursault's refusal to do this seems to have shocked and exhausted the magistrate. The burden of his questioning has been based on the assumption that those accused of crimes will provide explanations which fit in to an established category and will be remorseful in order to obtain a less harsh sentence than might otherwise be the case. The magistrate is already perplexed by Meursault's inability to explain the pause between the shots he fired. The lack of response to the crucifix is something he appears to take as a personal affront, but it is the emphasis on conventional procedures which is important. Meursault does not conform. The mere fact that the crucifix was in a filing cabinet shows that it is part of the system, and Meursault does not fit in to the system. His indifference to

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the crucifix makes him an *âme endurcie*. His lack of remorse and the remark that he feels a certain *ennui* where remorse is expected are not part of the magistrate's agenda. His sense of exclusion from subsequent meetings will be continued at his trial. The magistrate has reached a conclusion about Meursault's criminal disposition already. The rest of the procedure will regularly be described as the functioning of a machine, prefigured by the sound of the typist recording his fateful responses.

**B « L'indifférence de Meursault laisse le lecteur indifférent quant à ce qui lui arrive. »  
How far do you agree ?**

There is a case to be made on behalf of the reader who feels that Meursault's attitudes and behaviour in the first part of the story provoke unease or even antipathy, but such a reader should not feel indifference, in the second part, towards someone whose unpremeditated crime is seen as having been committed by a *monstre moral*.

The relevant issues in Part 1 are those where convention requires signs of emotional or intellectual engagement which Meursault does not show. When he gets back from his mother's funeral, he feels that, « somme toute, il n'y avait rien de changé. » He becomes embroiled in the insalubrious world of Raymond because he sees no reason to refuse to help him. He will be Raymond's friend if the latter wants him to be, but he does not care one way or the other. Such lack of discrimination, especially when he is aware that retribution against the former mistress is involved, seems to be asking for trouble. His lack of professional ambition is expressed, when his employer offers him a job in Paris, in a sweeping generalisation which seems to go beyond a rejection of the rat race to a realm of self-defeating apathy : « J'ai répondu qu'on ne changeait jamais de vie, qu'en tout cas toutes se valaient... » . His dismissive remarks to Marie about marriage show an uncompromising attitude which translates into insensitivity. His fateful walk to the beach is undertaken, despite the obvious presence of menacing people, « sans y penser ».

Meursault's apathetic attitude when it comes to dealing with his interrogation strikes a different note. The forces of officialdom bring to bear their all-classifying moral code, the infringement of which Meursault does not see as the mark of a criminal. Once it becomes clear to him that they want explanations and confessions which he cannot provide without inventing them, he loses interest. The consequences of this do elicit the reader's sympathy insofar as a refusal to say things which are not true in order to satisfy people who deal in caricature and prejudice is surely valid.

**C 'Examine the role of the witnesses at Meursault's trial.**

Witnesses for the prosecution are public servants, which gives them instant credibility in the eyes of judge and jury. The director of the home where Madame Meursault spent her last years understands the terms of reference of this trial and the expectations of ordinary people with regard to the behaviour which should be prompted by bereavement. He is therefore guaranteed gasps of righteous indignation when he records that Meursault did not know his mother's age, did not ask to see her body, and left straight after the burial. The caretaker's story about drinking coffee and smoking is similarly successful, and the suggestion that he should not have smoked as well is parried with a plausible lie. Thus, the witnesses present the portrait of a man who is insensitive and self-indulgent. The link between these pieces of evidence and the circumstances of the shooting is not mentioned, as it has yet to be invented by the prosecution after they have built up a picture of a *monstre moral*.

For the defence there is no such appreciative audience. Old Thomas Pérez can only say that he was not aware that Meursault did cry nor that he did not. Céleste, the restaurant owner, is hopelessly inarticulate in his repeated assertion that the shooting was *un malheur*. Marie is obliged to state the date on which her liaison with Meursault had begun, and to confirm the nature of their activities on that occasion, thereby confirming the court's sense of moral

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outrage: *mort de sa mère...bains.....liaison irrégulière...film comique*. The prosecutor announces that his case is made already. Marie's tearful attempts to correct this impression are instantly curtailed. Masson and Salamano offer mumbled character references, but they are not regarded as respectable and therefore not reliable. Raymond's account of the drama confirms that Meursault's presence on the beach was a matter of chance, but when it is revealed that he is a pimp, his declared friendship with Meursault confirms the court's impression that the latter is a *monstre moral*. It is now easy to establish the link between the evidence of Meursault's life style, consistent with a man who has *un cœur de criminel*, and his involvement in the murder.