Cambridge International Examinations
Cambridge Pre-U Certificate

FRENCH (PRINCIPAL) **9779/04**

Paper 4 Topics and Texts **For examination from 2019**

MARK SCHEME

Maximum Mark: 60

Specimen

The specimen paper is for general illustrative purposes. Please see the syllabus for the relevant year of the examination for details of the set topics and texts.

The syllabus is regulated for use in England, Wales and Northern Ireland as a Cambridge International Level 3 Pre-U Certificate.

This document consists of **30** printed pages.

© UCLES 2016

CAMBRIDGE International Examinations

[Turn over

Generic Marking Principles

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

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

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

GENERIC MARKING PRINCIPLE 2:

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

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

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

GENERIC MARKING PRINCIPLE 4:

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

GENERIC MARKING PRINCIPLE 5:

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

GENERIC MARKING PRINCIPLE 6:

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

© UCLES 2016

Part I: Topics (30 marks)

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

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

- Content: 20 marks (10 marks: AO3, 10 marks: AO4)
- Language: 10 marks: AO2

This paper is intended to test candidates' knowledge and understanding of a topic and their ability to use it to answer questions in a clear and focused manner. A sophisticated literary approach is not expected (although at the highest levels it is sometimes seen), but great value is placed on evidence of a first-hand response and thoughtful personal evaluation of what candidates have studied. Candidates may have been encouraged to depend closely on prepared notes and quotations; quotation for its own sake is not useful, though it will not be undervalued if used appropriately to illustrate a point in an answer. This applies to answers about 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 weaknesses described in any one mark-band. Examiners will attempt to weigh all these up at every borderline to see whether the work can be considered for the higher mark band.

Examiners will take a positive and flexible approach and will look to reward evidence of knowledge and especially any signs of understanding and careful organisation. Specific guidelines are given for each question, agreed by the examination team.

© UCLES 2016

Part I: Topics – Marking grid for content

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

Part I: Topics – Marking grid for language

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

© UCLES 2016

Part I Topics: 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.

Question	Answer	Marks
1	**L'enfance et l'adolescence**	
1A	**EITHER** **Quelle impression recevez-vous du monde des grandes personnes vu par les jeunes ?** Film: child's perspective contrasted with adult world in the structure of film; innocence and lack of understanding of adult world portrayed through image (e.g. father at work, Celestin's birth) with humour or sadness, through language (examples); desire to accede to the adult world (mimicry, dressing up); romanticised vision (secret agent).Toto's outlook contrasts with that of sister. Gary: the rather improbable child's view of a very gritty adult world is both humorous and enlightening; examples include racism – Jews/Arabs/French, demi-monde, poverty and immigration, criminality. Overriding elements of love and compassion. Colette: contrast between Philippe, Vinca and their families; relationship is one of distance and lack of involvement, references to *les Ombres*, dialogue between them is reduced to platitudes and silence; behaviour of adolescent confronted with two sets of expectations (adult versus child); relationship between Philippe and Mme Dalleray, (psychology, physical experience, guilt).	**30**
1B	**OR** **Analysez le thème de la perte de l'innocence.** Film: different viewpoints of film emphasise Toto's journey to adulthood and old age, and with it loss of innocence. Themes to explore: leitmotif of him as secret agent, guilt and horror (e.g. arson attack), shock of betrayal (sister and young Kant) paralleled by seduction of Kant's wife; love, loss and regret. Gary: despite the prison of childlike language, Momo's innocence and incredulity turns to a detailed knowledge of deception (e.g. fraudulent documentation), racism, the need for money, and a growing acceptance of the outside world (contrast with the security of Mme Rosa); Love and death. Colette: analysis of the relationship between Philippe and Mme Dalleray; his obsession with self and his own development, polarisation of the two parts of his life, the loss of his illusions; symbolism (examples); Vinca's reaction and resolution.	**30**

Question	Answer	Marks
2	**La France pendant la guerre**	
2A	**EITHER** **Comment les Allemands sont-ils présentés dans les ouvrages que vous avez lus ?** *Tanguy* depicts Nazi occupation of France and mass deportation of Jews; brutal conditions of deportation and concentration camp; irrational punishments inflicted by sadistic guards; gas chambers. But his closest friend Gunther is also German. Von Ebrennac appears *convenable* to his 'host'; considerate; love of France; music; belief that peace will reign and the world will be a better place (*merveilleuse union*); striking sincerity. But his colleagues, *diables acharnés*, are determined to see France as a *chienne rampante*; Von Ebrennac defeated by their destructive vision; seeks death on the front line. On balance, a bleak picture in both texts with striking exceptions. Film: obvious background of war, Nazi ideology, anti-semitism. On the one hand, kindness and civilised behaviour (e.g. lift back from the forest, restaurant scene); contrast between milice and German officers. On the other hand, Dr Muller as archetypal Nazi officer (*la discipline c'est la force*).	**30**
2B	**OR** **Trouvez-vous que les deux ouvrages soient plutôt déprimants ou optimistes ? Justifiez votre réponse.** *Tanguy* presents a litany of human misery, but what is the character's state of mind at the end? Natural instincts are love and hope; denunciation by his father; concentration camp; hope of better life post-war dashed by cruelty of *centre de redressement*; increasing effect of hatred and disillusionment; counter-productive reunion with father. Sequence of encounters with good people, e.g. Rachel, Gunther, doctor, Firmin, Père Prado, Sebastiana. Faith in human nature survives because of these. Guardedly optimistic. *Le Silence de la mer* perhaps a mirror image: Von Ebrennac's optimistic vision of a wonderful cultural union between France and Germany is destroyed by the determination of his colleagues to crush France. Any possibility of a relationship is stifled by war. Film: personal judgement and examples. Optimism: attempts to maintain normality of education and childhood despite the war; joy of school, friendship of Julien and Bonnet; humanity and charity of the priests. Depressing elements include the dark side of human nature (e.g. black-market, denunciation, Julien's cynical treatment of Joseph, and Joseph's retribution), evil personified by Dr Muller; the effects of war; consequences of nationalism, (e.g. anti-semitism, death in Auschwitz and Mauthausen).	**30**

© UCLES 2016

Question	Answer	Marks
3	**Regards sur la guerre d'Algérie**	
3A	**EITHER** **En lisant (ou regardant) les ouvrages, quelles analyses vous ont frappé le plus ? Quelles émotions les auteurs (ou réalisateur) ont-ils réussi à susciter ?** Candidates are given a free rein to discuss their judgement of and response to two works. Film: grittiness of torture scenes, prison, State's military response to terrorism, etc. Daeninckx: examples from the text of events (e.g. violent repression of 1961 demonstration, Drancy), possible discussion of manipulation of history by politicians (covering up excesses, purging files), etc. Camus: his thoughts on the crisis for his homeland of Algeria and heartfelt defence of Algerian society; call for end to violence and appeal to social and political conscience; historical context. Comparison between the two works. Conclusion.	**30**
3B	**OR** **Pourquoi, à votre avis, les Français ont-ils passé sous silence la guerre d'Algérie pendant si longtemps ?** The question invites candidates to discuss the events portrayed in their chosen two works (terrorist violence, the human/social cost, the political repercussions of decolonisation, with examples) and to reflect on how France has gradually come to terms with its past over time, or why it has taken so long for *la guerre d'Algérie* to cease to be a taboo subject (e.g. effect on society, visceral emotion of combatants, political pressures).	**30**

© UCLES 2016

Question	Answer	Marks
4	**La Ville francophone**	
4A	**EITHER** **Est-ce qu'on sympathise toujours avec l'individu face à l'autorité ? Justifiez votre réponse en donnant des exemples précis.** Candidates are invited to examine how sympathy for 'rebels' is created through their chosen films (e.g. psychology of Vinz, Zach's sensitivity and inner struggle, the faithfulness of Maurice to his roots) and balancing empathy with their behaviour and actions; assessment of the tragic dénouement of *La Haine*; the resolution of family rift in C.R.A.Z.Y.; the insincerity towards and undermining of the bourgeois family in *La Vie...* The roles of violence, humour, frustration. Forms of authority: the state, the police, the father figure in the family. Conclusion.	**30**
4B	**OR** **Dans quelle mesure la révolte est-elle inévitable dans les films que vous avez étudiés ?** Assessment of the reaction of the individual to circumstances and ensuing rebellion. Friendship and solidarity in the *banlieue*, the reaction to police brutality (Vinz, Hubert); Zach who tries to reject then come to terms with his real nature; the sudden disruption to Maurice's upbringing by the news that he belongs to another family. Battle of acceptance or outright rejection of circumstances. Examples. Consideration of inevitability or choice of action.	**30**

© UCLES 2016

Question	Answer	Marks
5	**Les Années 1990**	
5A	**EITHER** **Pourquoi les personnages ont-ils préféré le mensonge à la vérité ? Qu'en pensez-vous ?** *Rouge*: the Judge, embittered and humiliated by a woman in his youth, refuses to love again, lies to himself and Valentine about the episode; relationship between truth and deceit; his detachment and spying is a substitute for love and compassion; feels he is unlike other people, yet growing self-realisation that he would act the same as others (e.g. breaking windows). Other characters could also be mentioned. Audiard: Complex psychology of Albert and congruence of outside events provide much material for discussion: mythomania, romantic dreamer, determination to be hero; influence of Dionnet, Monsieur Jo; Albert's audacity and inability to change; final assessment. *L'Adversaire*: analysis of Romand's psychological make up to account for his 18 years of lying and deceit; lying as means of exercising power over family and friends, avoiding having to confront reality (examples), he becomes his own creator; many pressures in life (money, mistress, family, society).	**30**
5B	**OR** **Comment l'auteur crée-t-il de la sympathie pour les personnages qui mentent dans les ouvrages que vous avez étudiés ?** *Rouge*: the judge is initially portrayed as unfeeling and isolated; he moves from haughty superiority to become a warmer character reacting to Valentine's visits and conversations; his self denunciation as a turning point; his growing kindness and concern. Audiard: Engaging character of Albert (dreamer, romantic in childhood), ambition outstrips his skills leads to 'harmless' actions (e.g. having to copy novel to prove his literary skills); fragility of character (reaction to knowledge of family in resistance); his weakness in being impressed by and in turn impressing influential people. However, he is morally bankrupt (like Monsieur Jo) and the harmlessness of his adventures ceases when he decides to execute French soldiers. The decision to denounce himself as redeeming feature. Discussion about the force of circumstances versus individual responsibility. *L'Adversaire*: Romand could be seen as a mythomaniac, narcissistic, mad, a swindler or tragic hero. Readers can empathise with his character and motives for living a lie; depressive nature and high sensitivity can be weighed against his murder of his family; the roots of tragedy in his financial troubles. Examples.	**30**

Part II: Texts (30 marks)

Candidates answer **one** question from Part II: Texts and write their responses in English. The texts are to be studied primarily from a literary point of view.

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

- Content: 25 marks (10 marks: AO3, 15 marks: AO4)
- Structure: 5 marks: 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 an answer.

Texts and notes may not be taken into the examination.

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

Examiners will take a positive and flexible approach and will look to reward evidence of knowledge and understanding and especially any signs of analysis and organisation. Specific guidelines are given for each essay, agreed by the examination team.

© UCLES 2016

Part II: Texts – Marking grid for content

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

Part II: Texts – Marking grid for structure

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

© UCLES 2016

Part II Texts: 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.

Question	Answer	Marks
6	**Racine, *Andromaque***	
6A	**EITHER** **Write a commentary on the following passage. Examine the dramatic interest of the encounter, and consider what light it sheds upon Hermione's true nature. Comment on any other features which you consider important.** Reason for Andromaque's tears: not jealousy (Pyrrhus has decided to marry Hermione) but mourning for Hector and fear for the safety of Astyanax. Andromaque's innate goodness leads her to believe that perhaps Hermione will intervene with Pyrrhus and stop him from handing Astyanax over to the Greeks (latters' motives could usefully be explained). Andromaque will accept exile in exchange for her son's safety. Hermione feels in control; pretence of responding to family duty/patriotism, but the reality is gloating triumph. Hermione's taunt that Andromaque might try to work her charm on Pyrrhus again to make him save Astyanax is tragically flawed by her triumphalism, as Céphise predicts in the next scene. Her passion blinds her to Pyrrhus's (obvious) weakness, to be displayed when Andromaque does precisely what Hermione suggests and precipitates the dénouement.	**30**

Question	Answer	Marks
6B	**OR** **'Who kills Pyrrhus? The four main characters are all responsible for his death.' What is your view?** Racine's interest is the effect of passion, not the apportionment of blame. Focus is on the effect of desire, jealousy and vanity: *'ce désordre extrême'*; all are fated to suffer and to cause suffering. Andromaque: admirable dedication to the memory of Hector and the survival of Astyanax force her to exploit Pyrrhus's love. Pyrrhus: drives Hermione to revenge by his coldness, changes of mind and ultimate rejection of her. Oreste: passion for Hermione renders him incapable of refusing to commit regicide against his instincts. Hermione: jealousy, frustration and wounded pride drive her to use emotional blackmail on Oreste to make him kill Pyrrhus; as soon as she has done so, she regrets it; when it is done, she denies it and then commits suicide. Hermione's taunt to Andromaque in Act III is the trigger for the dénouement, but all characters except Andromaque act impetuously as they are in the grip of uncontrollable forces.	**30**
6C	**OR** **'The art of Racine is one of calculated tension.' Discuss with reference to the structure of *Andromaque*.** All elements of tragedy there at the outset; development depends on fatal hesitation or the psychological effect of provocative words and actions. Tensions between the characters generated by unrequited love; conflicting emotions create the constant prospect of irrational behaviour. Indecision at each stage is caused by characters trying to satisfy their desires, keep options open in case the object of their desire should become amenable. Tensions: will Andromaque marry Pyrrhus and betray Hector's memory in order to save her son? Will Hermione be able to marry Pyrrhus, thereby frustrating Oreste? Will Oreste take her away by force? How will Hermione express her mixture of love and hatred when she learns that Pyrrhus and Andromaque are married? Will Oreste go against his instincts and commit regicide? Answers might usefully focus more on the indecision and conflicting emotions than on the outcomes.	**30**

© UCLES 2016

Question	Answer	Marks
7	**Molière, *Les Femmes savantes***	
7A	**EITHER** **Comment on the following extract, pointing out what it tells us about the characters involved and analysing the comic effects obtained by Molière. Add any other comments on content or style you consider of interest.** Context: Philaminte's intention to dismiss Martine: explain why. (Credit for any detail on Vaugelas.) Chrysale: Initial protest peters out in the face of Philaminte's wrath; well-meaning but ineffectual. Philaminte: Bourgeoise in a *nouveau-riche* family aping the aristocratic *salons*. Original aim of purifying the French language and enhancing the role of women comically distorted by vanity and pretentiousness. Obsession eclipses reality and rational behaviour. Responses to Martine's linguistic errors comically out of proportion to the nature and scale of the 'crime'. Bélise: Pretentious and arrogant, merely repeats what Philaminte says. Blind belief that she too can pass off as a genuine *précieuse*. Absurd labouring of the grammatical point which is lost on Martine anyway. Martine: Natural working-class human being with common sense in the midst of artificial sophistication. Comic effects: Excess beyond reason: exaggerated horror at Martine's errors. Contrast between aspiration and limitation, between nature and artífice. Predictability of responses (including the collapse of Chrysale's protest). Lack of self-awareness. Potential for tragedy: Philaminte's tyrannical behaviour throws the household into chaos. Threat to the well-being of Martine (and Henriette). Comic tone prevails because of the absurdity of her pretensions. Forces of common sense will prevail because a comic character lacks the grasp of reality to control events to the extent of imposing madness on sanity.	**30**

© UCLES 2016

Question	Answer	Marks
7B	**OR** **'Human vanity and self-deception are exploited by Molière for comic effect.' How far do you find this true of the comedy in *Les Femmes savantes*?** Molière's aims: in general, to expose excessive and anti-social eccentricity to mockery; in particular, to satirise the pretentiousness and consequent disruptive effect of those who sought to imitate the *précieuses* without an appropriate level of understanding. Background of *préciosité*: promotion of all things cultural and scientific; rejection of submissive role of the woman. Vanity and self-deception: Philaminte's plans for an academy; forcing servants into a similar mould; establishment of salon with poetry readings and bogus Classical scholars; belief that daughter Henriette can be made to appreciate cultural matters by marrying a 'poet'; Bélise's assumption that she can pass off as a *précieuse* by repeating what Philaminte says; Armande's arrogance with regard to Henriette. Comic exploitation: Caricature of a true literary salon: grandiose aims contrasted with obviously poor judgement (e.g. Trissotin's poem, Bélise's assertion that she has seen men on the moon, etc.); excessive pedantry; predictability of responses; lack of self-awareness; Armande's absurd objections to marriage contrast with her jealousy; Vadius and Trissotin are self-seeking poseurs who only impress those more ignorant than themselves.	**30**

© UCLES 2016

[Turn over

Question	Answer	Marks
7C	**OR** **Imagine you are a theatre director thinking of putting on a production of *Les Femmes savantes*. Consider what are, in your opinion, the main strengths and weaknesses of the play.** Contemporary issue of *préciosité* as an example of timeless vanity, pretentiousness and irrational behaviour. Characters represent different attitudes towards *préciosité*, all extreme except Clitandre. Must be played as extremes. Problem: Clitandre is potentially boring. Relationship Henriette – Armande invites audience to empathise with the former and laugh at the innate self-contradiction of the latter. Play up her self-confidence to underline the weakness of her position. Relationship Philaminte – Chrysale: emphasis on predictability of the latter's resolve crumbling when his wife is present. Those attending the *salon* attempt to display sophistication but every attempt is undermined by their ineptitude. Examples. Clitandre: the *raisonneur* has the boring part, and any visual humour which can be generated by his interlocutors will help to overcome this. The moments of drama/crisis must not become emotionally disturbing in the overall mood of a comic vision of the world.	**30**

© UCLES 2016

Question	Answer	Marks
8	**Voltaire, *Candide***	
8A	**EITHER** **Write a commentary on the following passage, pointing out the significance of Candide's decision to leave and his motivation to do so. Add any other comments on content or style you consider of interest.** Eldorado is the ideal world which shows up all the imperfections of European society (e.g. no crime, no religious persecution, no war.) But Candide is dissatisfied because Cunégonde is elsewhere (commentaries may expand on this *leitmotif*) and because the riches they can take with them will, he imagines, make them rich and powerful back in Europe. Voltaire makes it clear that this is a naïve delusion. The wise and benevolent king knows that they would be better off to remain (but, some might argue, perfection is perhaps ultimately sterile and boring). The belief that the sheep laden with valuables will serve their needs will be confounded by events; the king's implied remark about the vulnerability of material wealth will prove to be prophetic.	**30**
8B	**OR** **To what extent does humour enhance or undermine the message of the work?** Message is that systematic optimism is in defiance of experience; that society is corrupted by strife and intolerance; that happiness can only be found in simple creativity within a small co-operative community. Irony used to undermine theory of Optimism by contrasting it with reality. Ironic descriptions of effects of 'patriotism'. Satire used to expose inconsistencies between religious principles and the ambitions, intolerance and cruelty of representatives of various faiths. Euphemism used to highlight the effects of man's inhumanity to man. Caricatures of Germans and Spaniards. Difficult to support the view that humour undermines the message, as Voltaire's wit rarely misses its target.	**30**

© UCLES 2016

Question	Answer	Marks
8C	**OR** **Compare and contrast the roles of Pangloss and Martin. Discuss their relative influences on Candide.** Pangloss and Martin provide extreme and inflexibly contrasting views on the nature and prevalence of the forces of good and evil. Pangloss teaches Candide to view everything as a manifestation of a coherent plan. Experience consistently undermines this view (innumerable examples available). When things go well, Candide sees this as proof that Pangloss was right. When things go badly he questions the viability of Optimism. Candide meets Martin at a time when his faith in human nature is at a low ebb. Martin represents the idea that the Devil is in control of the universe, and all is chaos. Candide's attempts to show that humans are happy (e.g. Paquette and Giroflée) are confounded by events. His intrinsic belief in the pursuit of happiness (and fulfilment of his vow to Cunégonde) enable him to withstand Martin's propaganda. In the end, Martin comes up with the formula for making life bearable, but Pangloss, despite manifold misfortunes, is as inflexible as ever, and is ignored.	**30**

© UCLES 2016

Question	Answer	Marks
9	**Balzac, *Le Curé de Tours***	
9A	**EITHER** **Write a commentary on the following passage, situating it in context and examining the significance of how the two characters mentioned are portrayed. Add any other comments on content or style you consider of interest.** Birotteau's long-term aim was to inherit the abbé Chapeloud's lodgings and for a while he thought that all his needs were now provided for. Forced to reflect on the reasons for finding the door bolted, no light, no fire, etc. Had not realised the effect on Mlle Gamard of withdrawing from her soirées and failing to facilitate her entry into high society. Imagery of Mlle Gamard as a bird of prey; reference to her as a single person (*leitmotif* of frustration/sterility converted into malevolence); comment on contrast between her outward piety and her innate malice. Implication of her power and energy contrasted with Birotteau's weakness and vulnerability. Immense significance in his circumscribed world of loss of small daily comforts. Subsequent decision to confide in Troubert shows his naïvety – playing into his enemy's hands.	**30**

Question	Answer	Marks
9B	**OR** **'Troubert appals us, yet to some extent commands our admiration.' Do you agree?** Is his behaviour 'appalling' and is 'admiration' an appropriate response? Chapeloud had always distrusted Troubert and made sure he was kept out of high society. Warned Birotteau about him before he died. Covetous of Birotteau's inherited lodgings. Encourages Mlle Gamard to think that Birotteau has rejected them through snobbery. Curries favour with her to dislodge Birotteau. Influential position in Jesuit circles gives him great power, which he exercises to his own ends. His authority and potential elevation to a bishopric influence the Listomère family to withdraw their support for Birotteau. Troubert gains entrance to society by being a threat to their advancement if he is crossed. Troubert's interview with Mme de Listomère: arrogance and Machiavellian machinations. Achieves social ambitions and inherits Mlle Gamard's estate as well as becoming a bishop. Described as '*ce prêtre implacable*', might be admired for cunning and single-mindedness as compared with the naïve, lazy and self-indulgent Birotteau, but surely most will be revolted by his hypocrisy, lack of charity and humility, and his sadistic taste for revenge.	**30**
9C	**OR** **Discuss the importance of the descriptions of places in the story.** Importance in Balzac's writing of physical description of surroundings: influence on mentality of characters. Provincial setting, small town, immediate surroundings of church. Claustrophobic, cold, damp. Mlle Gamard's house: characteristics of each area which generate hierarchical atmosphere. Chapeloud's library and furnishings make it particularly desirable. The Listomère property perfectly situated. Birotteau's exile to Saint-Symphorien: '*un véritable sépulcre*'.	**30**

Question	Answer	Marks
10	**Maupassant, *Boule de Suif et autres contes de la guerre***	
10A	**EITHER** **Comment on the following extract, placing it in context, and mention any features which you consider to be significant.** The journey has resumed after Boule de Suif agreed to satisfy the Prussian officer. She shared her food with the others at an earlier stage but is now unprepared, whereas everyone else has had time to make provision for the onward journey. They have exploited her and now that the crisis is resolved, she is ignored. Nuns: selfishness beneath cloak of piety. Cornudet: characteristic vulgarity. Count and Countess: from the moment Boule de Suif comes to the coach they treat her as a '*contact impur*'. Mme Loiseau: characteristic vitriol. Maupassant ironically describes the travellers as '*honnêtes*': satire of bourgeois hypocrisy. Sympathy evoked for Boule de Suif as victim of selfishness and snobbery, doing her best to maintain her self-respect. Choice of telling detail, economy of means.	**30**
10B	**OR** **To what extent is Walter Schnaffs typical of the way in which Prussians are presented in these stories?** Prussians mostly caricatured as large, bearded, helmeted, destructive and self-confident. Throughout, examples from other stories will be worthy of credit. Walter Schnaffs is utterly different: emphasis on peace-loving nature, devoted family man, dislike of weapons and incompetence as a soldier. Fearful of combat rather than belligerent. Seizes the chance to remain separated from his unit. Opportunity to become a prisoner of war seen as providing creature comforts, refer to conventional shame or concern about loss of combat status. Depicted as a potential victim of bloodthirsty French *francs-tireurs*. Delight at being imprisoned.	**30**

Question	Answer	Marks
10C	**OR** **Analyse the features of Maupassant's style which make his stories so successful.** Essay calls for extensive range of examples based on the following possible features: Aim was to bring out the cruelty and futility of war Short story format requires economical scene-setting and creation of atmosphere Satirisation of various types displaying timeless human characteristics Simplicity of human portraits can lapse into caricature Choice of telling details Build-up of suspense *Style indirect libre.*	**30**

© UCLES 2016

Question	Answer	Marks
11	**Mauriac, *Le Nœud de vipères***	
11A	**EITHER** **Refer the following passage to its context with appropriate commentary, analysing what it reveals about Louis and Isa and the relationship between them. With which of the two characters does your sympathy lie and why? Add any other comments on content or style you consider of interest.** Last conversation between Louis and Isa before he goes to Paris. Louis feels sad about both Isa's position and his own. She has just hinted that she was hurt by his adultery years ago; implication that she did care about him, which had not crossed his mind. Considers possibility that he has never really understood her. Thinks of handing over his notebook before leaving for Paris, but does not do so. Last chance of a meaningful conversation is lost due to years of non-communication and mistrust. Isa dies while he is away. Reflects on the plot which he overheard: his family want to get him under their control, hence his decision to go ahead with the trip to Paris and leave his money to Robert. Comments might express some sympathy with both characters for their inability to overcome years of silent resentment ever since Louis learned of Isa's affair with Rodolphe.	**30**

Question	Answer	Marks
11B	**OR** **« *Le Nœud de vipères* est un livre contre la famille ». To what extent do you agree with this comment?** Notion of family needs to be put in context: Catholic, wealthy bourgeoisie, provincial. Fondaudège snobbery about Louis' social background. Failure of marriage due more to Louis' sense of inadequacy as a lover ('*pis-aller*') reinforced by Isa's focus on their children from the moment of Hubert's birth. Marital discord exacerbated by Isa's insistence on Catholic upbringing. His remoteness increases their mistrust of him, which they pass on to those who join the family. Possibility of his death sharpens their resolve to secure their inheritance. Acquisitiveness and obsession with family reputation harden their attitudes. Possible to conclude that Mauriac is against the materialism and hypocrisy of this small social world rather than against the family in general. Such families do not understand the meaning of love, because they are spiritually barren.	**30**
11C	**OR** **To what qualities would you point to indicate that *Le Nœud de vipères* is a successful novel?** Essays based on the author's aim, as stated in the foreword, and the extent to which he achieves it, will be favourably regarded, but subjective answers must be treated objectively. Qualities which might be cited include the structure, evocation of atmosphere of the Landes, weather and animal imagery, psychological portrait of Louis, tragic failure of his relationship with Isa, role of religion. Essays might equally well offer a judgement on the probability (or otherwise) of Louis' spiritual enlightenment. Credit to be given for showing that this is foreshadowed at various stages in the novel.	**30**

© UCLES 2016

Question	Answer	Marks
12	**Bazin: *Vipère au poing***	
12A	**EITHER** **Write a commentary on the following passage, explaining how intensity of emotion is conveyed and the importance of the extract in the development of the relationship between mother and son. Mention any other features which you feel to be important.** Brasse-Bouillon is engaged in a competition, called *pistolétade*, to out-stare his mother as a gesture of defiance. Revolt against the severity of her discipline and her gratuitous cruelty. In particular, effect of a fifteen-minute beating she inflicted on Brasse-Bouillon for no reason other than to expiate her rage at being upbraided by her husband in front of the children (issue of hunting). His hatred has become violent, and it turns homicidal as the war between them develops. Sense of victory as she turns to scold his brother is soured by her vindictive treatment of the latter and the awareness that she will soon seek revenge for this effrontery. *Leitmotif* of Folcoche as a snake which he tries to strangle but is indestructible, refer to the episode with which the novel opens. Virulence of his hatred evoked by repetition, exclamation, imagery of spitting, all made more intense by the fact that his emotions are pent up and he is silent at the table.	**30**

Question	Answer	Marks
12B	**OR** **« Toute foi me semble une duperie, toute autorité un fléau, toute tendresse un calcul. » To what extent do you agree with the narrator's comment?** Quotation from the end of the novel: effect of his upbringing has been to make him hostile to religion and authority and sceptical of any demonstration of affection. One can agree with the comment in relation to B-B's state of mind, rather than as a generalisation. His experience of the Catholic church has been wholly negative: various clerics employed as tutors have been vindictive and ostentatiously lacking in Christian virtues; Mme Rezeau's brand of Catholicism has meant meaningless ritual, cruel deprivation and endless punishment. Life has offered him no perception of Catholicism which enables him to think of it as anything other than an exercise in hypocrisy and arbitrary retribution. This has also been one form of authority; parent and tutors have used their power to deprive him of freedom and self-expression, pervert his adolescence and create hatred and resentment. As a result of this he is emotionally stunted, convinced that life must be lived in isolation, all advances must be repelled by hatred and mistrust. In the closing paragraphs he vows to put his upbringing behind him but reaffirms the lasting effect of it, as he will frighten people away by brandishing, metaphorically, his trophy of the strangled snake.	**30**

© UCLES 2016

Question	Answer	Marks
12C	**OR** **What is the importance of Brasse-Bouillon in the development of the novel?** Brasse-Bouillon is the narrator, and the leader of the rebellion against Folcoche. Always ready to challenge unfairness, and to take the blame and the punishment. Strong character: *gourmand de tout et, en premier lieu, de vivre*. Sequence of acts of defiance and plots against the régime of restrictions. Leading role in the poisoning of Folcoche. Accuses father of failing to exercise proper authority over Folcoche. Dedicated to revenge, *ton vivant châtiment*. Importance of the character might be seen as dependent on his combative relationship with Folcoche, as the battle with her becomes his *raison d'être*. He realises that he becomes dependent on her.	**30**

© UCLES 2016

[Turn over

Question	Answer	Marks
13	**Tournier: *Vendredi ou les limbes du Pacifique***	
13A	**EITHER** **Write a commentary on the following passage, paying particular attention to the role of nature and symbolism. Add any other comments on content or style you consider of interest.** Context: The passage occurs when the relationship between Robinson and Vendredi is becoming inverted. Robinson is no longer the dominant 'master' figure, and he increasingly relies on Vendredi, and is surprised by his knowledge and skills, in particular the construction of the kite Andoar which precedes and follows this extract. Other changes are taking place within Robinson: rejection of civilisation and Christianity; his new search for 'self'. This is his first ascension of a tree. No planning, but a child-like mimicking of Vendredi's (previously scorned) activities. He is motivated by the desire to see the sunrise, a symbol of his developing paganist tendencies. His helplessness as a child (vertigo) paralleled in tree. Symbolism of tower (man-made structure, darkness, religion) contrasts with that of the tree (natural structure, sunlight, pantheism, sensuality). Memory drifts into aposiopesis as his grip on the 'civilised world' loosens, but here his closeness to and acceptance of Nature grow. His reliance on the trunk for support is both literal and metaphorical. As his imagination and senses dominate his fear, so his identification with the world of the civilised man dissolves. His imagination transforms the tree into a ship (unmoving, like *l'Évasion*). Sun as source of warmth and life. The anthropomorphism of the tree's lungs and the representation of his own lungs with elements of Nature (*buisson de chair, corail, éponges*) underline the state of his spiritual searching and psychological embracing of the physical environment. Conjoining symbols of air, fire (sun), water and earth. The style of the second paragraph: Nature depicted as life-giving and sensual/ maternal (*vivante, chaude caresse, fécondait,* etc.) which disarms anguish. The metaphors of the tree (*navire, poumon*) transform his prop into a symbol of psychological support and dependence. The interweaving symbolism of nature and man are brought together with the breath of life (*souffle tiède*). His child-like dependency and weakness in a tower in York is mirrored and developed; on the island he senses he is vital and strengthening.	**30**

Question	Answer	Marks
13B	**OR** **Why is it not surprising that Robinson refuses to board the Whitebird and return home?** Candidates should focus on the development of the character of Robinson, and how he has evolved during his 28 years on Speranza. It might seem natural that Robinson would wish to return to Western civilisation, and especially to his wife and family. However, isolation from society leads to radical changes within him, especially after failure of many plans (e.g. construction of *l'Evasion*, administration of island). Points to consider might include: The values of (Western) civilisation: His distancing from these values is underlined by his reaction to the Whitebird's arrival; he has a detached and unsympathetic view of the sailors (*brutes déchaînées*); he has lost the idea of property (e.g. gold coins); and he is indifferent to the idea of conquest and adventure (unlike Hunter). The interaction with the crew brings into relief how much Robinson has changed. His relationship to others: He has been unable to communicate with the outside world; in his isolation he has come to reject his education and upbringing, particularly in no longer behaving in a way expected by social norms (e.g. sexuality). His close bond with nature (symbolism). The role of Time: the island is timeless (e.g. Robinson abandons his calendar) and he refuses to reintegrate into 'normal' time; Vendredi has a rejuvenating effect on him, and the sight of sailors alerts him that he would have to adopt a role as a man of experience, or old man, if he were to return. Time on the island, for Robinson, is now eternity. The novel's dénouement, and Robinson's break with the past: He abandons Puritanism to adopt his own pantheistic views (e.g. importance of the sun). He rejects moral rigour; he rejects work, previously considered an absolute value; he breaks with the cultural mindset of master and slave, as shown by his relation to Vendredi. His decision to stay on the island confirms his 'rebirth'. He wishes the island to remain unknown so that he can stay in limbo (*les limbes*); thus the island becomes Utopia.	**30**

Question	Answer	Marks
13C	**OR** **What is the significance of the log-book in the novel? What is gained by its inclusion, in your opinion?** The log-book records Robinson's thoughts and is a reflection of his mental state. It is a link with and a continuation of the idea of a ship's log-book, and is thus a connection with Western civilisation and his past. It confronts him with his own identity, just as the discovery of his own footprint did. In the log-book he orders his thoughts, which are a mixture of meditations and speculations. The log-book contrasts with the narrative (first person v third person), provides a structural counterpoint, and allows the reader insights and comparisons into Robinson's psychological development. Using examples from chapters 3–8 candidates might discuss some themes which occur: e.g. food (bread) and Christianity; myth and crucifixion (reflections on *vendredi*); sexuality, innocence and guilt; solitude, life and death; identity (*une chose qui est moi*); administration and anarchy on the island; the nature of existence; discussion of *les limbes*, and the significance of 'limbo'. Chapter 10 is the last series of log-book entries, and is the only chapter to consist entirely of the log-book. Importantly, Robinson is only able to write his entries because he has been given materials by Vendredi (blue ink and albatross feathers). Robinson no longer refers to the Bible but develops a pagan mythology (centred on the sun). Vendredi becomes Robinson's equal, to some extent his twin (*rends-moi semblable à Vendredi*), thus it marks the end of the master–servant mindset. The log-book provides a second (or double) point of view, allowing the reader to look at Robinson from both the outside (narrator) and the inside (Robinson's meditations).	**30**

© UCLES 2016