

FR4LAX

UNIVERSITY OF WARWICK  
FINAL-YEAR EXAMINATIONS: SUMMER 2016

**TOPICS IN FRENCH AND FRANCOPHONE CULTURE II**

LIST A (TERM 1) MODULES

Time allowed: 1 or 2 hours

---

Candidates doing a one-hour paper should answer ONE question from the relevant module section; candidates doing a two-hour paper should answer TWO questions from the relevant module sections.

Candidates should not draw substantially on material already used in the assessed essay for any module.

Candidates should not draw substantially on the same material in answering any question(s) on this paper and on any other paper they are offering.

*Candidates answering questions relating to more than one module must use a SEPARATE ANSWER BOOK for each module. Please identify on the front cover of the answer book the section of the paper which you are answering.*

*Read carefully the instructions on the answer book and make sure that the particulars required are entered on each answer book.*

---

SECTION A: **FR329** SLAVERY AND AFTER: WRITING THE FRANCOPHONE CARIBBEAN (p. 2)

SECTION B: **FR421** Politics and Violence in Modern France (p. 3)

SECTION C: **FR435** GENDER AND REPRESENTATION IN FRENCH MEDIA SINCE 1970 (p. 4)

---

Continued...

SECTION A

**FR329 SLAVERY AND AFTER: WRITING THE FRANCOPHONE CARIBBEAN**

---

Candidates should attempt ONE question from this section.

Candidates should not draw substantially on material already used in the assessed essay for this module.

*Candidates answering questions relating to more than one module must use a SEPARATE ANSWER BOOK for each module.*

---

- 1 With reference to the work of Frantz Fanon AND/OR that of Aimé Césaire, explore the relationship between the French colonial policy of assimilation and *négritude*.

---
- 2 ‘Condé’s *Victoire, les saveurs et les mots* is, primarily, a study of the changing class-colour hierarchy in post-abolition Guadeloupe.’ Discuss.

---
- 3 Examine the use of the oral tradition in Chamoiseau’s *Chronique des sept misères*.

---
- 4 In what ways is Alexandre’s *Bord de canal* a ‘post’-creole novel?

---
- 5 Examine the ways in which the legacies of slavery are represented in ANY TWO texts that you have studied on this module.

---

END OF SECTION B  
Continued...

**SECTION B**

**FR421 POLITICS AND VIOLENCE IN MODERN FRANCE**

---

Candidates should attempt ONE question from this section.

Candidates should not draw substantially on material already used in any assessed essay for this module.

*Candidates answering questions relating to more than one module must use a SEPARATE ANSWER BOOK for each module.*

---

- 1 Does the theory of political violence place too much emphasis on ends at the expense of means? Discuss with reference to EITHER Frantz Fanon OR Merleau-Ponty.

---

  - 2 Were the acts of summary violence directed specifically towards women at the end of the German Occupation of France in 1944 a display of misogyny rather than justice? Explain your answer carefully.

---

  - 3 ‘The Front de Libération nationale was just as morally culpable as the French army in its use of violence.’ Discuss, with reference to the conflict from 1954 to 1962.

---

  - 4 ‘The police violence during the events of May 1968 was a reflection of the political backwardness of the Gaullist regime, whereas the relative peacefulness of the (student and worker) demonstrators was an indication of their political maturity.’ Discuss.

---

  - 5 Critically assess an element of Etienne Balibar’s theory of political violence.
- 

END OF SECTION B  
Continued...

SECTION C

**FR435 GENDER AND REPRESENTATION IN FRENCH MEDIA SINCE 1970**

---

Candidates should attempt ONE question from this section.

Candidates should not draw substantially on material already used in any assessed essay for this module.

*Candidates answering questions relating to more than one module must use a SEPARATE ANSWER BOOK for each module.*

---

- 1 'The cult of maternity remains a fly in the ointment for promoting gender equality in French culture.' Discuss this statement with regard to TWO OR MORE of the following: *L'Enfant, Gazon maudit, Ma femme est une actrice.*

---

  - 2 Discuss the extent to which relationships between women are constructed as a challenge to the patriarchal order in ONE OR MORE of the following: *Gazon maudit, À ma soeur!*

---

  - 3 Discuss the extent to which the concept of *écriture féminine* is useful for ANY ONE WRITTEN AND/OR ONE AUDIOVISUAL TEXT from the course.

---

  - 4 'The formal freedoms of art cinema allow such films a greater critical scope and potential to reimagine existing categories in powerfully performative ways.' Discuss how this statement might be applied to gender-specific categories in TWO OR MORE of the following: *Les Valseuses, Cet obscur objet du désir, L'Enfant, À ma soeur!*

---

  - 6 Discuss the importance of comedy (including satire and parody) to a feminist politics in ONE OR MORE of the following: *Les Valseuses, Cet obscur objet du désir, Gazon maudit, Sous les vents de Neptune, Un gars, une fille: Londres.*
- 

END OF SECTION C  
End