

<p style="text-align: center;">BACCALAURÉAT FRANÇAIS INTERNATIONAL SESSION 2024</p>
--

SECTION : BRITANNIQUE

ÉPREUVE : APPROFONDISSEMENT CULTUREL ET LINGUISTIQUE

DURÉE TOTALE : 4 HEURES

PARCOURS BILINGUE, TRILINGUE ET QUADRILINGUE

En prenant appui sur le même corpus, le candidat traitera le sujet correspondant à son parcours (bilingue ou trilingue/quadrilingue) : **trois questions** au choix sur les parties 1 et 2 pour les candidats du parcours bilingue ; **deux questions** au choix sur les parties 1 et 2 **ou** sur la partie 2 pour les candidats du parcours trilingue/quadrilingue.

L'usage de la calculatrice et des dictionnaires est interdit.

Dès que ce sujet vous est remis, assurez-vous qu'il est complet.

Ce sujet comporte 8 pages numérotées de 1/8 à 8/8.

Le candidat mentionne sur sa copie le parcours suivi : bilingue, trilingue ou quadrilingue

PARCOURS BILINGUE	PARCOURS TRILINGUE/QUADRILINGUE
<p>Answer three questions:</p> <ul style="list-style-type: none"> ● Part One - Answer ONE question from this section on one Shakespeare text (Q1 or Q2, both parts a and b). ● Part Two - Answer TWO questions from two different sections (Drama, Prose or Poetry) <p>You are advised to spend 1 hour 20 minutes on each question.</p> <p>You may answer the questions in any order.</p>	<p>Answer two questions:</p> <ul style="list-style-type: none"> ● EITHER one question from Part One (on one Shakespeare text - Q1 or Q2, both parts a and b) and one question from Part Two. ● OR two questions from Part Two but from two different sections (Drama, Prose or Poetry). <p>You are advised to spend 2 hours on each question.</p> <p>You may answer the questions in any order.</p>

Reminder to all candidates: you will have prepared additional texts for the oral examination. You must not use any of these as the basis for an answer in this written paper.

Part One

SHAKESPEARE: ANTONY AND CLEOPATRA

Answer one question, both parts (a) and (b), from this section. Parcours bilingue should spend about 1 hour and 20 minutes on this section: 10 minutes' reading time, 35 minutes for each part, a) and b). Parcours trilingue/quadrilingue have 2 hours.

Q1 *Antony and Cleopatra*

- a) Analyse the following extract, commenting on Shakespeare's use of language and dramatic effects.

LEPIDUS I must not think there are
Evils enough to darken all his goodness.
His faults in him seem as the spots of heaven,
More fiery by night's blackness, hereditary
5 Rather than purchased, what he cannot change
Than what he chooses.

CAESAR You are too indulgent. Let's grant it is not
Amis to tumble on the bed of Ptolemy,
To give a kingdom for a mirth, to sit
10 And keep the turn of tippling with a slave,
To reel the streets at noon, and stand the buffet
With knaves that smells of sweat. Say this becomes him -
As his composure must be rare indeed
Whom these things cannot blemish - yet must Antony
15 No way excuse his foils when we do bear
So great weight in his lightness. If he filled
His vacancy with his voluptuousness,
Full surfeits and the dryness of his bones
Call on him for't. But to confound such time,
20 That drums him from his sport and speaks as loud
As his own state and ours, 'tis to be chid
As we rate boys who being mature in knowledge,
Pawn their experience to their present pleasure
And so rebel to judgement.

25 *Enter a MESSENGER*

LEPIDUS Here's more news. (Act 1, Scene 4)

- b) Examine the theme of self-deception in the play.

OR

Q2 Antony and Cleopatra

a) Analyse the following extract, commenting on Shakespeare's use of language and dramatic effects.

ANTONY Moon and stars!
Whip him. Were't twenty of the greatest tributaries
That do acknowledge Caesar, should I find them
So saucy with the hand of she here - what's her name
5 Since she was Cleopatra? Whip him, fellows,
Till like a boy you see him cringe his face
And whine aloud for mercy. Take him hence.

THIDIAS Mark Antony -

ANTONY Tug him away! Being whipped,
10 Bring him again; this jack of Caesar's shall
Bear us an errand to him.

Exeunt [Servants] with Thidias

15 **[To Cleopatra]** You were half blasted ere I knew you. Ha?
Have I my pillow left unpressed in Rome,
Forborne the getting of a lawful race,
And by a gem of women, to be abused
By one that looks on feeders?

20 **CLEOPATRA** Good my lord -

ANTONY You have been a boggler ever.
But when we in our viciousness grow hard -
O, misery on't! - the wise gods seal our eyes,
In our own filth drop our clear judgements, make us
25 Adore our errors, laugh at's while we strut
To our confusion.

CLEOPATRA O, is't come to this?

ANTONY I found you as a morsel cold upon
30 Dead Caesar's trencher; nay, you were a fragment
Of Cneius Pompey's, besides what hotter hours,
Unregistered in vulgar fame, you have
Luxuriously picked out. For I am sure,
Though you can guess what temperance should be,
You know not what it is. (Act 3, Scene 13)

b) How does Shakespeare balance the themes of love and duty in the play?

SHAKESPEARE: THE TAMING OF THE SHREW

Answer one question, both parts (a) and (b), from this section. Parcours bilingue should spend about 1 hour and 20 minutes on this section: 10 minutes' reading time, 35 minutes for each part, a) and b). Parcours trilingue/quadrilingue have 2 hours.

EITHER

Q1 *The Taming of the Shrew*

- a) Analyse the following extract, commenting on Shakespeare's use of language and dramatic effects.

LUCENTIO O yes, I saw sweet beauty in her face,
Such as the daughter of Agenor had,
That made great Jove to humble him to her hand
When with his knees he kissed the Cretan strand.

5 **TRANIO** Saw you no more? Marked you not how her sister
Began to scold and raise up such a storm
That mortal ears might hardly endure the din?

LUCENTIO Tranio, I saw her coral lips to move,
And with her breath she did perfume the air.
10 Sacred and sweet was all I saw in her.

TRANIO Nay, then, 'tis time to stir him from his trance.
I pray, awake, sir. If you love the maid
Bend thoughts and wits to achieve her. Thus it stands:
Her elder sister is so curst and shrewd
15 That, till the father rid his hands of her,
Master, your love must live a maid at home,
And therefore has he closely mewed her up,
Because she will not be annoyed with suitors.

LUCENTIO Ah, Tranio, what a cruel father's he!
20 But art thou not advised he took some care
To get her cunning schoolmasters to instruct her?

TRANIO Ay, marry, am I, sir - and now 'tis plotted!

LUCENTIO I have it, Tranio!

TRANIO Master, for my hand,
25 Both our inventions meet and jump in one.

LUCENTIO Tell me thine first.

TRANIO You will be schoolmaster
And undertake the teaching of the maid -
That's your device. (Act 1, Scene 1)

- b) How does the character of Katherina develop through the play?

OR

Q2 *The Taming of the Shrew*

- a) Analyse the following extract, commenting on Shakespeare's use of language and dramatic effects.

PETRUCHIO Signor Baptista, my business asketh haste,
And every day I cannot come to woo.
You knew my father well, and in him me,
Left solely heir to all his lands and goods,
5 Which I have bettered rather than decreased.
Then tell me, if I get your daughter's love,
What dowry shall I have with her to wife?
BAPTISTA After my death, the one half of my lands,
And in possession twenty thousand crowns.
10 **PETRUCHIO** And for that dowry I'll assure her of
Her widowhood, be it that she survive me,
In all my lands and leases whatsoever.
Let specialties be therefore drawn between us,
That covenants may be kept on either hand.
15 **BAPTISTA** Ay, when the special thing is well obtained,
That is, her love; for that is all in all.
PETRUCHIO Why, that is nothing, for I tell you, father,
I am as peremptory as she proud-minded,
And where two raging fires meet together
20 They do consume the thing that feeds their fury.
Though little fire grows great with little wind,
Yet extreme gusts will blow out fire and all.
So I to her, and so she yields to me,
For I am rough and woo not like a babe.
25 **BAPTISTA** Well mayst thou woo, and happy be thy speed!
But be thou armed for some unhappy words.
PETRUCHIO Ay, to the proof, as mountains are for winds,
That shakes not though they blow perpetually. (Act 2, Scene 1)

- b) Do any of the characters achieve happiness in the play?

Part Two

SECTION A: DRAMA

Ben Jonson: *The Alchemist*

1. 'The Alchemist is fundamentally a play about acting.' How far do you agree with this assessment of the play?
2. In what ways does Jonson question belief in his play?

Tennessee Williams: *A Streetcar Named Desire*

1. To what extent is *A Streetcar Named Desire* a play about dreams?
2. How does Williams portray the destructive nature of desire in *A Streetcar Named Desire*?

Samuel Beckett: *Happy Days*

1. How and to what effect does the play explore the tension between presence and absence?
2. Comment on the role of ritual in Beckett's *Happy Days*.

SECTION B: POETRY

John Keats: *Selected Poems*

1. 'Keats's portraits of women in his poetry are always compelling.' Do you agree?
2. How does Keats use and explore uncertainty in his poetry?

Charlotte Mew: *Selected Poems*

1. Discuss the ways in which Mew illustrates alienation and disconnection in her poetry.
2. How important is the passage of time in Mew's poetry?

Jackie Kay: *Darling: New and Selected Poems*

1. In what ways does Kay question traditional roles in her poetry?
2. How and to what effect does Kay use contrasts in the collection?

SECTION C: PROSE

Charlotte Brontë: *Jane Eyre*

1. How does Brontë challenge social rules and gender roles in *Jane Eyre*?
2. To what extent is *Jane Eyre* a novel about secrets and deception?

E.M. Forster: *A Room with a View*

1. Explore Forster's use of conflicting perspectives in *A Room with a View*.
2. Comment on Forster's presentation of the theme of power in *A Room with a View*.

Mohsin Hamid: *The Reluctant Fundamentalist*

1. To what extent is *The Reluctant Fundamentalist* a novel about good and evil?
2. 'Everyone is an outsider in *The Reluctant Fundamentalist*.' Discuss.