

<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.

CLEOPATRA Nay, pray you, seek no colour for your going,
But bid farewell and go. When you sued staying,
Then was the time for words. No going then.
Eternity was in our lips and eyes,
5 Bliss in our brows' bent; none our parts so poor
But was a race of heaven. They are so still,
Or thou, the greatest soldier of the world,
Art turned the greatest liar.

ANTONY How now, lady?

10 **CLEOPATRA** I would I had thy inches. Thou shouldst know
There were a heart in Egypt.

ANTONY Hear me, queen:

15 The strong necessity of time commands
Our services awhile, but my full heart
Remains in use with you. Our Italy
Shines o'er with civil swords; Sextus Pompeius
Makes his approaches to the port of Rome;
Equality of two domestic powers
20 Breed scrupulous faction; the hated, grown to strength,
Are newly grown to love; the condemned Pompey,
Rich in his father's honour, creeps apace
Into the hearts of such as have not thrived
Upon the present state, whose numbers threaten;
25 And quietness, grown sick of rest, would purge
By any desperate change. My more particular,
And that which most with you should save my going,
Is Fulvia's death.

CLEOPATRA Though age from folly could not give me freedom,
It does from childishness. Can Fulvia die? (Act 1, Scene 3)

- b) Analyse Shakespeare's use of settings in the play.

OR

Q2 Antony and Cleopatra

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

SCARUS

Swallows have built

5 In Cleopatra's sails their nests. The augurers
Say they know not, they cannot tell, look grimly,
And dare not speak their knowledge. Antony
Is valiant, and dejected, and by starts
His fretted fortunes give him hope and fear
Of what he has and has not.

Enter ANTONY

ANTONY

All is lost!

10 This foul Egyptian hath betrayèd me.
My fleet hath yielded to the foe, and yonder
They cast their caps up and carouse together
Like friends long lost. Triple-turned whore! 'Tis thou
15 Hast sold me to this novice, and my heart
Makes only wars on thee. Bid them all fly;
For when I am revenged upon my charm,
I have done all. Bid them all fly. Begone!

[Exit Scarus]

20 O sun, thy uprise shall I see no more.
Fortune and Antony part here; even here
Do we shake hands. All come to this? The hearts
That spanieled me at heels, to whom I gave
Their wishes, do discandy, melt their sweets
25 On blossoming Caesar; and this pine is barked
That overtopped them all. Betrayed I am.
O, this false soul of Egypt! This grave charm,
Whose eye becked forth my wars and called them home,
Whose bosom was my crownet, my chief end,
30 Like a right gipsy hath at fast and loose
Beguiled me to the very heart of loss.
What, Eros, Eros! (Act 4, Scene 12)

- b) How significant are the roles of the servants 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.

KATHERINA I' faith, sir, you shall never need to fear.

Iwis it is not halfway to her heart -

But if it were, doubt not her care should be

To comb your noddle with a three-legged stool

5 And paint your face and use you like a fool.

HORTENSIO From all such devils, good Lord deliver us!

GREMIO And me too, good Lord!

TRANIO [*Aside to Lucentio*]

Husht, master, here's some good pastime toward;

10 That wench is stark mad, or wonderful froward.

LUCENTIO [*Aside to Tranio*] But in the other's silence do I see

Maid's mild behaviour and sobriety.

Peace, Tranio.

TRANIO [*Aside to Lucentio*]

15 Well said, master. Mum! And gaze your fill.

BAPTISTA Gentlemen, that I may soon make good,

What I have said - Bianca, get you in.

And let it not displease thee, good Bianca,

For I will love thee ne'er the less, my girl.

20 **KATHERINA** A pretty peat! It is best put finger in the eye, and she knew why.

BIANCA Sister, content you in my discontent.

Sir, to your pleasure humbly I subscribe.

My books and instruments shall be my company,

25 On them to look and practise by myself.

LUCENTIO [*Aside*] Hark, Tranio, thou mayst hear Minerva speak!

HORTENSIO Signor Baptista, will you be so strange?

Sorry am I that our good will effects

Bianca's grief. (Act 1, Scene 1)

- b) What is the role of disguise in 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 Be patient, gentlemen. I choose her for myself.

If she and I be pleased, what's that to you?

'Tis bargained 'twixt us twain, being alone,

That she shall still be curst in company.

5 I tell you, 'tis incredible to believe

How much she loves me - O the kindest Kate!

She hung about my neck, and kiss on kiss

She vied so fast, protesting oath on oath,

That in a twink she won me to her love.

10 O you are novices! 'Tis a world to see

How tame, when men and women are alone,

A meacock wretch can make the curstest shrew.

Give me thy hand, Kate. I will unto Venice,

To buy apparel 'gainst the wedding day.

15 Provide the feast, father, and bid the guests.

I will be sure my Katherine shall be fine.

BAPTISTA I know not what to say, but give me your hands.

God send you joy, Petruchio! 'tis a match.

GREMIO [*with TRANIO*] Amen, say we. We will be witnesses.

20 **PETRUCHIO** Father, and wife, and gentlemen, adieu.

I will to Venice - Sunday comes apace.

We will have rings, and things, and fine array,

And kiss me, Kate, 'We will be married a' Sunday.'

25 *Exeunt Petruchio and Katherine [separately]*

GREMIO Was ever match clapped up so suddenly?

BAPTISTA Faith, gentlemen, now I play a merchant's part,

And venture madly on a desperate mart.

30 **TRANIO** 'Twas a commodity lay fretting by you.

'Twill bring you gain, or perish on the seas.

BAPTISTA The gain I seek is quiet in the match. (Act 2, Scene 1)

- b) Does Shakespeare successfully balance cruelty and comedy in the play?

35

Part Two

SECTION A: DRAMA

Ben Jonson: *The Alchemist*

1. How far do you agree that in *The Alchemist* the characters are merely caricatures?
2. 'The Alchemist depicts a totally bleak world where there is no hope.' How far do you agree with this statement?

Tennessee Williams: *A Streetcar Named Desire*

1. How does Williams explore the importance of self-knowledge in *A Streetcar Named Desire*?
2. Explore the ways in which Williams creates a feeling of foreboding throughout the play *A Streetcar Named Desire*.

Samuel Beckett: *Happy Days*

1. 'In *Happy Days*, silence is more meaningful than speech.' To what extent do you agree with this statement?
2. How far would you agree that Beckett offers a lesson of resilience and hope in *Happy Days*?

SECTION B: POETRY

John Keats: *Selected Poems*

1. How important is a sense of vulnerability in Keats's poetry?
2. To what extent is nature a key element in Keats's poetry?

Charlotte Mew: *Selected Poems*

1. Is it fair to say that Mew's poetry expresses a yearning for freedom?
2. To what extent can we say that reality disappoints in Mew's poetry?

Jackie Kay: *Darling: New and Selected Poems*

1. 'Kay's poetry presents uncertainty as something of great value.' How far do you agree?
2. How does Kay explore family relationships in her poetry?

SECTION C: PROSE

Charlotte Brontë: *Jane Eyre*

1. To what extent does *Jane Eyre* explore the tension between individuals and society?
2. '*Jane Eyre* is predominantly a novel about conflicting emotions.' Discuss.

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

1. Discuss how Forster explores the theme of travel and new experiences in *A Room with a View*.
2. By what means and how effectively does Forster explore honesty in *A Room with a View*?

Mohsin Hamid: *The Reluctant Fundamentalist*

1. How and to what effect does Hamid explore the notion of conflict in his novel *The Reluctant Fundamentalist*?
2. How does Hamid develop the theme of disillusionment in *The Reluctant Fundamentalist*?