

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

ÉPREUVE : APPROFONDISSEMENT CULTUREL ET LINGUISTIQUE

DURÉE TOTALE : 4 HEURES

PARCOURS BILINGUE, TRILINGUE ET QUADRILINGUE

Le candidat traitera un sujet au choix parmi les deux options proposées (option A ou option B) dans son parcours (bilingue ou 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 7 pages numérotées de 1/7 à 7/7.

Le candidat mentionne sur sa copie le parcours suivi.

Parcours bilingue (LVA)

Choose either option A or option B

Option A. Write on **two** of the following essay topics. In each **comparative essay** compare two works you have studied. **Those candidates choosing two essay questions may not refer to the same works in both essays.**

OR

Option B. Write on **one** of the following four comparative essay topics and write a **commentary** on either the poem or the prose passage.

ESSAY TOPICS

1. In literature a work's narrative structure can be used to reflect on or even add to its thematic significance. How do two works on your BFI syllabus connect narrative structure to meaning?
2. "The most common way people give up their power is by thinking they don't have any." (Alice Walker) Discuss this quotation in relation to two works on your BFI syllabus.
3. Characters live within a social framework with rules they may adapt to, resist, or transgress. Discuss how two works on your BFI syllabus deal with the notion of transgression.
4. Nature is often a source of inspiration for authors. Explore how two works on your BFI syllabus use the theme of nature.

COMMENTARY (option B)

Poetry:

Once the World Was Perfect

Once the world was perfect, and we were happy in that world.
Then we took it for granted.
Discontent began a small rumble in the earthly mind.
Then Doubt pushed through with its spiked head.
5 And once Doubt ruptured the web,
All manner of demon thoughts
Jumped through—
We destroyed the world we had been given
For inspiration, for life—
10 Each stone of jealousy, each stone
Of fear, greed, envy, and hatred, put out the light.
No one was without a stone in his or her hand.
There we were,
Right back where we had started.
15 We were bumping into each other
In the dark.
And now we had no place to live, since we didn't know
How to live with each other.
Then one of the stumbling ones took pity on another
20 And shared a blanket.
A spark of kindness made a light.
The light made an opening in the darkness.
Everyone worked together to make a ladder.
A Wind Clan person climbed out first into the next world,
25 And then the other clans, the children of those clans, their children,
And their children, all the way through time—
To now, into this morning light to you.

Joy Harjo

(Native American poet)

Prose:

She flicked her wrist neatly out of Doctor Harry's pudgy careful fingers and pulled the sheet up to her chin. The brat ought to be in knee breeches. Doctoring around the country with spectacles on his nose! "Get along now. Take your schoolbooks and go. There's nothing wrong with me."

5 Doctor Harry spread a warm paw like a cushion on her forehead where the forked green vein danced and made her eyelids twitch. "Now, now, be a good girl, and we'll have you up in no time."

"That's no way to speak to a woman nearly eighty years old just because she's down. I'd have you respect your elders, young man."

10 "Well, Missy, excuse me." Doctor Harry patted her cheek. "But I've got to warn you, haven't I? You're a marvel, but you must be careful or you're going to be good and sorry."

"Don't tell me what I'm going to be. I'm on my feet now, morally speaking. It's Cornelia. I had to go to bed to get rid of her."

15 Her bones felt loose, and floated around in her skin, and Doctor Harry floated like a balloon around the foot of the bed. He floated and pulled down his waistcoat, and swung his glasses on a cord. "Well, stay where you are, it certainly can't hurt you."

20 "Get along and doctor your sick," said Granny Weatherall. "Leave a well woman alone. I'll call for you when I want you...Where were you forty years ago when I pulled through milk-leg¹ and double pneumonia? You weren't even born. Don't let Cornelia lead you on," she shouted, because Doctor Harry appeared to float up to the ceiling and out. "I pay my own bills, and I don't throw my money away on nonsense!"

25 She meant to wave good-by, but it was too much trouble. Her eyes closed of themselves, it was like a dark curtain drawn around the bed. The pillow rose and floated under her, pleasant as a hammock in a light wind. She listened to the leaves rustling outside the window. No, somebody was swishing newspapers: no, Cornelia and Doctor Harry were whispering together. She leaped broad awake, thinking they whispered in her ear.

"She was never like this, *never* like this!" "Well, what can we expect?" "Yes, eighty years old..."

30 Well, and what if she was? She still had ears. It was like Cornelia to whisper around doors. She always kept things secret in such a public way. She was always being tactful and kind. Cornelia was dutiful; that was the trouble with her. Dutiful and good: "So good and dutiful," said Granny, "that I'd like to spank her." She saw herself spanking Cornelia and making a fine job of it.

"What'd you say, mother?"

35 Granny felt her face tying up in hard knots.

"Can't a body think, I'd like to know?"

"I thought you might like something."

"I do. I want a lot of things. First off, go away and don't whisper."

40 She lay and drowsed, hoping in her sleep that the children would keep out and let her rest a minute. It had been a long day. Not that she was tired. It was always pleasant to snatch a minute now and then. There was always so much to be done, let me see: tomorrow.

***"The Jilting of Granny Weatherall"*, Katherine Anne Porter**

¹ milk-leg: an inflammation of the leg occurring in women after childbirth

Parcours trilingue/quadrilingue (LVB)

Option A. Write on two of the following essay topics, referring in each to a work you have studied. **Those candidates choosing two essay questions may not refer to the same work in both essays.**

OR

Option B. Write on **one** of the following four essay topics, referring to a work you have studied, and write a **commentary** on either the poem or the prose passage in **Part 2**.

ESSAY TOPICS

1. In literature a work's narrative structure can be used to reflect on or even add to its thematic significance. How does a work on your BFI syllabus connect narrative structure to meaning?
2. "The most common way people give up their power is by thinking they don't have any." (Alice Walker) Discuss this quotation in relation to a work on your BFI syllabus.
3. Characters live within a social framework with rules they may adapt to, resist, or transgress. Discuss how a work on your BFI syllabus deals with the notion of transgression.
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