

<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.

ENOBARBUS Upon her landing, Antony sent to her,
Invited her to supper. She replied,
It should be better he became her guest,
Which she entreated. Our courteous Antony,
5 Whom ne'er the word of 'No' woman heard speak,
Being barbered ten times o'er, goes to the feast,
And for his ordinary pays his heart
For what his eyes ate only.

AGRIPPA Royal wench!
10 She made great Caesar lay his sword to bed;
He ploughed her, and she cropped.

ENOBARBUS I saw her once
Hop forty paces through the public street,
And having lost her breath, she spoke, and panted,
15 That she did make defect perfection
And, breathless, power breathe forth.

MAECENAS Now Antony must leave her utterly.

ENOBARBUS Never. He will not.
Age cannot wither her, nor custom stale
20 Her infinite variety. Other women cloy
The appetites they feed, but she makes hungry
Where most she satisfies. For vilest things
Become themselves in her, that the holy priests
Bless her when she is riggish.

25 **MAECENAS** If beauty, wisdom, modesty can settle
The heart of Antony, Octavia is
A blessed lottery to him. (Act 2, Scene 2)

- b) How does Shakespeare create a sense of inevitability in the play?

OR

Q2 Antony and Cleopatra

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

ANTONY Eros, thou yet behold'st me?

EROS Ay, noble lord.

ANTONY Sometime we see a cloud that's dragonish,
A vapour sometime like a bear or lion,
A towered citadel, a pendent rock,
A forkèd mountain, or blue promontory
With trees upon't that nod unto the world
And mock our eyes with air. Thou hast seen these signs;
They are black vesper's pageants.

EROS Ay, my lord.

ANTONY That which is now a horse, even with a thought
The rack dislimns and makes it indistinct
As water is in water.

EROS It does, my lord.

ANTONY My good knave Eros, now thy captain is
Even such a body. Here I am Antony,
Yet cannot hold this visible shape, my knave.
I made these wars for Egypt, and the queen,
Whose heart I thought I had, for she had mine -
Which whilst it was mine had annexed unto't
A million more, now lost - she, Eros, has
Packed cards with Caesar and false-played my glory
Unto an enemy's triumph.
Nay, weep not, gentle Eros; there is left us
Ourselves to end ourselves.

Enter MARDIAN

O, thy vile lady!

She has robbed me of my sword.

MARDIAN No, Antony,
My mistress loved thee, and her fortunes mingled
With thine entirely.

ANTONY Hence, saucy eunuch, peace!
She hath betrayed me and shall die the death. (Act 4, Scene 14)

- b) Compare Shakespeare's presentation of Antony and Cleopatra as rulers.

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.

BAPTISTA [*To Tranio*] Signor Lucentio, this is the 'pointed day
That Katherine and Petruchio should be married,
And yet we hear not of our son-in-law.
What will be said? What mockery will it be
5 To want the bridegroom when the priest attends
To speak the ceremonial rites of marriage!
What says Lucentio to this shame of ours?

KATHERINA No shame but mine. I must, forsooth, be forced
10 To give my hand, opposed against my heart,
Unto a mad-brain rudesby, full of spleen,
Who wooed in haste and means to wed at leisure.
I told you, I, he was a frantic fool,
Hiding his bitter jests in blunt behaviour.
And to be noted for a merry man,
15 He'll woo a thousand, 'point the day of marriage,
Make feast, invite friends, and proclaim the banns,
Yet never means to wed where he hath wooed.
Now must the world point at poor Katherine
And say, 'Lo, there is mad Petruchio's wife
20 If it would please him come and marry her!'

TRANIO Patience, good Katherine, and Baptista too.
Upon my life, Petruchio means but well,
Whatever fortune stays him from his word.
Though he be blunt, I know him passing wise;
25 Though he be merry, yet withal he's honest.

KATHERINA Would Katherine had never seen him though!
Exit weeping [followed by Bianca and others]

BAPTISTA Go, girl. I cannot blame thee now to weep,
30 For such an injury would vex a very saint,
Much more a shrew of thy impatient humour. (Act 3, Scene 2)

- b) Has Shakespeare created a satisfactory ending to the play?

OR

Q2 *The Taming of the Shrew*

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

GRUMIO Fie, fie on all tired jades, on all mad masters, and all foul ways!
Was ever man so beaten? Was ever man so rayed? Was ever man
so weary? I am sent before to make a fire, and they are coming after
to warm them. Now were not I a little pot and soon hot, my very
5 lips might freeze to my teeth, my tongue to the roof of my mouth,
my heart in my belly, ere I should come by a fire to thaw me. But
I with blowing the fire shall warm myself, for, considering the
weather, a taller man than I will take cold. Holla, ho! Curtis!

10

Enter CURTIS

CURTIS Who is that calls so coldly?

GRUMIO A piece of ice. If thou doubt it, thou mayst slide from my
shoulder to my heel with no greater a run but my head and my
neck. A fire, good Curtis.

15

CURTIS Is my master and his wife coming, Grumio?

GRUMIO O ay, Curtis, ay, and therefore fire, fire! Cast on no water.

CURTIS Is she so hot a shrew as she's reported?

GRUMIO She was, good Curtis, before this frost. But thou know'st
winter tames man, woman and beast; for it hath tamed my old
20 master, and my new mistress, and myself, fellow Curtis.

20

CURTIS Away, you three-inch fool, I am no beast!

GRUMIO Am I but three inches? Why, thy horn is a foot, and so long
am I at the least. But wilt thou make a fire, or shall I complain on
thee to our mistress, whose hand - she being now at hand - thou
25 shalt soon feel, to thy cold comfort, for being slow in thy hot office.

25

CURTIS I prithee, good Grumio, tell me, how goes the world?

GRUMIO A cold world, Curtis, in every office but thine, and therefore,
fire. Do thy duty, and have thy duty, for my master and mistress
are almost frozen to death. (Act 4, Scene 1)

- b) How does Shakespeare explore the theme of love in the play?

Part 2

SECTION A: DRAMA

Ben Jonson: *The Alchemist*

1. Can *The Alchemist* be thought of as theatre of cruelty?
2. '*The Alchemist* is essentially a very serious play.' Discuss.

Tennessee Williams: *A Streetcar Named Desire*

1. How and to what effect does Williams exploit symbolism in the play?
2. How and to what extent does Williams create a sense of family in *A Streetcar Named Desire*?

Samuel Beckett: *Happy Days*

1. To what extent is communication successful in Beckett's *Happy Days*?
2. 'Beckett always inserts pockets of light in his darkness.' To what extent is this true for *Happy Days*?

SECTION B: POETRY

John Keats: *Selected Poems*

1. How and to what extent does Keats immerse readers in a world of his imagination?
2. Keats once wrote 'A thing of beauty is a joy forever.' How does he explore the idea of joy and beauty in the poems you have studied?

Charlotte Mew: *Selected Poems*

1. Explore the interaction between nature and human experience in Mew's poetry.
2. 'Mew's poetry conveys a constant uncertainty.' How far do you agree?

Jackie Kay: *Darling: New and Selected Poems*

1. To what extent can Kay's poetry be seen as cathartic?
2. Explore how Kay presents fathers and fatherhood in her poems.

SECTION C: PROSE

Charlotte Brontë: *Jane Eyre*

1. Is it fair to say that the novel *Jane Eyre* can be best summed up as a romance?
2. To what extent would you agree that *Jane Eyre* is a novel about rebellion and conformity?

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

1. Discuss the place of art in *A Room with a View*.
2. In what ways and to what effect does Forster explore desire in *A Room with a View*?

Mohsin Hamid: *The Reluctant Fundamentalist*

1. 'Hamid's novel is about the choice between accepting and rejecting.' Discuss.
2. Explore the notion of home in *The Reluctant Fundamentalist*.