

**OPTION INTERNATIONALE DU BACCALAURÉAT
SESSION 2014**

SECTION : BRITANNIQUE

ÉPREUVE : LANGUE ET LITTÉRATURE

DURÉE TOTALE : 4 HEURES

SUJETS

Answer both Part One and Part Two.

You may answer the questions in any order.

You are advised to spend 1 hour 20 minutes on EACH question in Part One and 1 hour 20 minutes on Part Two.

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.

Les dictionnaires sont interdits.

Part One (two thirds of total marks)

Answer **TWO** questions. The two questions may not be taken from the same section.

Section A: Drama

Middleton and Rowley: *The Changeling*

1. 'The relationship between Beatrice and De Flores is not the only relationship around which the drama of the play revolves.' How far do you agree with this comment?
2. To what extent do you agree with the idea that *The Changeling* is a vulgar play?

Caryl Churchill: *Top Girls*

1. Explore Churchill's use of humour and satire in *Top Girls*.
2. 'The message of the play is pessimistic but the way it is dramatised is empowering.' Discuss.

Alan Bennett: *The History Boys*

1. 'All human knowledge is precious, whether or not it serves the slightest human use.' How is this idea explored in the play?
2. Examine Bennett's stagecraft and its importance in *The History Boys*.

Section B: Poetry

In your answer in this section you should consider carefully the effects of the writing in the poems you discuss.

Andrew Marvell: *Selected Poems*

1. How effective do you find the ways in which Marvell explores the senses in his poetry?
2. 'An enigmatic man with many masks.' Discuss Marvell's use of personas in his poems.

Emily Dickinson: *Selected Poems*

1. Explore how Dickinson's poems focus on hidden desires and frustrated wishes.
2. How far would you agree that the poet empowers herself through her poetry?

Seamus Heaney: *Human Chain*

1. Discuss the title *Human Chain* in relation to the poems you have studied.
2. To what extent may *Human Chain* be described as a book of old age, a portrait of the artist as an old man?

Section C: Prose

Jane Austen: *Persuasion*

1. 'Jane Austen portrays a world of duty with little personal pleasure.' How far do you agree with this view of the novel?
2. How and to what effect does Austen use different settings in her novel?

E.M. Forster: *Howards End*

1. '*Howards End* reflects the growing difficulty of human communication in an urban world.' Discuss.
2. To what extent do you find the ending of the novel successful in resolving the issues Forster has explored in *Howards End*?

Aminatta Forna: *The Memory of Love*

1. In *The Memory of Love* what perspectives are opened up by the shifts between different narrative voices?
2. How does Forna explore 'the burden of memory' in *The Memory of Love*?

Part Two: Critical Appreciation (one third of total marks)

Answer **ONE** question.

1. Write a critical appreciation of the following poem, 'Simplify Me When I'm Dead' by Keith Douglas, a young British poet who died in 1944, aged 24, fighting during the Second World War. In your answer, pay particular attention to the poet's use of voice and tone, imagery and poetic effects as he confronts his probable fate in battle.

Simplify Me When I'm Dead

Remember me when I am dead
And simplify me when I am dead.

5 As the processes of earth
strip off the colour and the skin
take the brown hair and the blue eye

and leave me simpler than at birth,
when hairless I came howling in
as the moon came in the cold sky.

10 Of my skeleton perhaps
so stripped, a learned man may say
'He was of such a type and intelligence,' no more.

Thus when in a year collapse
particular memories, you may
deduce from the long pain I bore

15 the opinion I held, who was my foe
and what I left, even my appearance
but incidents will be no guide.

20 Time's wrong way telescope will show
a minute man ten years hence
and by distance simplified.

Through the lens see if I seem
substance or nothing: of the world
deserving mention or charitable oblivion

25 not by momentary spleen
or love into decision hurled
leisurely arrive at an opinion.

Remember me when I am dead
and simplify me when I am dead.

2. Write a critical comparison of the following passages. Passage (a) is from *Grocer's Daughter* (1987), by the American author Marianne Wiggins; this is a memoir of her father in the form of a short story. The poem (b) is by Wendy Cope, published in 1986. In your answer compare carefully the narrative tone and techniques adopted by the writers as they remember and reflect upon their fathers.

(a) I wish that he could see the things I've sown. Diluted in me is John Wiggins, as today's rain will be in summer's harvest. I wish that I could see him once again, hear his footfalls on the gravel driveway, heavy on one foot. These dried leavings aren't complete in their remembrance, like the trimmings swept from green growth on a grocer's floor, they crumble on my fingertips and fly piecemeal to the wind. I do not do my father justice, that was his charge. I've borne his name, in and out of marriage, a name that is my own, sometimes I wish his strain would leave me, sometimes I'd like to choke it to full bloom. I'd like to turn to him today and say, 'I love you: too late: I'm sorry: you did the best you could: you were my father: I learned from you: you were an honest man.'

Had you known him, I'd like to think you would have bought your groceries from John Wiggins. He always had a pleasant word. He could tell you how to plan a meal for twenty people, give you produce wholesale, trim your cut of meat before he weighed it - profit wasn't Daddy's motive, life was. Life defeated him. He taught me how to pack a grocery bag, I worked there weekends, canned goods on the bottom, perishables on top. Someone puts tomatoes on the bottom of my bag; these days, I repack it. I was taught respect of certain order. One sees one's father's face, as one grows older, in the most peculiar places. I see Daddy in each bud. I see his stance on corners. I, myself, wear grocer's aprons, when I cook. My mother always said there was no cleaning that damned blood from those white aprons. My father left a stain: I miss him. I write longhand, and in ink.

(b) On Finding an Old Photograph

Yalding, 1912. My father
England

[*Yalding*: a village in southern

In an apple orchard, sunlight
Patching his stylish bags;

[*bags*: a slang word for trousers

5 Three women dressed in soft,
White blouses, skirts that brush the grass;
A child with curly hair.

If they were strangers
It would calm me – half-drugged
10 By the atmosphere – but it does more –

Eases a burden
Made of all his sadness
And the things I didn't give him.

There he is, happy, and I am unborn.