

OPTION INTERNATIONALE DU BACCALAURÉAT
SESSION 2013

SECTION : BRITANNIQUE

ÉPREUVE : LANGUE ET LITTÉRATURE

DURÉE TOTALE : 4 HEURES

*Le dictionnaire unilingue dans la langue de la section est autorisé.
Les dictionnaires sous forme électronique ne sont pas autorisés.*

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.

Part One (two thirds of total marks)

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

Section A: Drama

Cyril Tourneur: *The Revenger's Tragedy*

1. 'To be honest is not to be in the world.' Explore the various ways Tourneur deals with society's concerns in the play.
2. How successful do you find the ending of the play in terms of the moral issues raised?

Tom Stoppard: *Arcadia*

1. How important is the staging to our understanding of the play?
2. How far is *Arcadia* about a paradise lost?

Alan Bennett: *The History Boys*

1. 'Magnificently unprepared for the long littleness of life'. How does Bennett dramatize this idea in *The History Boys*?
2. How does Bennett dramatize the action between past and present in his play?

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. To what extent and in what ways do Marvell's poems explore the tension between the physical and the spiritual?
2. How successfully does Marvell use poetic convention?

Emily Dickinson: *Selected Poems*

1. How does Dickinson's poetry explore her inner world?
2. Dickinson said that 'saying nothing sometimes says the most'. Discuss her poetry in the light of this quotation.

Alice Oswald: *Dart*

1. Do you agree with the contention that Alice Oswald 'transforms water into words' in her poem *Dart*?
2. 'The main interest in *Dart* resides in Oswald's ability to interweave poetry and prose to produce a new whole.' Discuss.

Section C: Prose

Jane Austen: *Persuasion*

1. 'The main weakness in *Persuasion* is its insipid heroine.' To what extent would you agree?
2. 'Jane Austen can get more drama out of morality than most other writers can get from shipwreck, battle, murder or mayhem.' Discuss this statement in relation to *Persuasion*.

E.M. Forster: *Howards End*

1. How and to what effect does Forster use various settings in the city and in the countryside in *Howards End*?
2. Discuss the importance of the narrator in *Howards End*.

Lloyd Jones: *Mister Pip*

1. Does the novel make a convincing case for the importance of literature in society?
2. Matilda states, 'Pip was my story'. Discuss this statement in the light of your understanding of the novel.

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

Answer **ONE** question.

1. Write a critical appreciation of the following poem, 'Composition' (2010), by Jo Shapcott. In your answer, pay particular attention to the poet's use of language, imagery and poetic effects as she describes the difficulty of composing a poem.

Composition

And I sat among the dust motes, my pencil
(blue) sounding loud on the page, and
a blast of sun hit a puddle

[*motes: tiny specks*]

5 and a distant radio told the news. I saw
a winter tree and then eternity trembled
and my fingers smelled of garlic from before

and the window was smeary, the tea cups
wanted washing and the Gulf Stream
was slowing and O my hips

10 ached from sitting. My brain's not right,
really:
its latent inhibition so way out

15 that even a hangnail thrilled;
I was drowning in possibility
while underneath the world

an ice shelf collapsed into the sea
and a cat with a white-tipped tail
walked by and somewhere in my body

20 the changed cells gathered
and my hair was damp on my neck
and I prayed to be disturbed

and hurricanoes whirled and hissed,
my nose itched, my ears hurt,
and then there was this.

2. Write a critical comparison of the following passages. Passage (a) is from *The Great Lover* (2009), a novel by Jill Dawson about the war poet Rupert Brooke and his friendship with Nell, a village girl. Passage (b) is from *Oleander Jacaranda* (1996), a memoir of her own childhood by the novelist Penelope Lively. In your answer compare carefully the narrative tone and techniques of the writers and the shifting time perspectives of each passage.

a) 'Can you imagine, Nell —' Rupert turns to me so suddenly to say this that I slip a little in the soft mud and he has to shoot out a hand to help me. The coat over my shoulders **slips a little and I feel his hand on my bare shoulder, and notice it there, and wish I hadn't.** 'People have no idea at all. You people have no idea,' he says.

5 'No idea of what?'

'How painful it is! How embarrassing! How ridiculous. One imagines the glow of pride when an author sees his own name in print. It doesn't occur to anyone – why should it? – that the author might feel something else entirely. Something inexplicably ridiculous. A fraud. An idiot – to see one's own ambition and limitations writ large.'

10 He links his arm in mine, rearranging the draped coat so that it covers me more thoroughly. Then hiding his tenderness with a gruff push, he steers us away from the sluice gates and towards a part of the river where we swam last time. The light is enough to see by, but the ground beneath our bare feet is full of peril.

15 'Well ...' I venture, and stop. One minute I'm standing next to Rupert in a wood, by a river, late at night, the next I'm somewhere else – I don't know where – watching. A chill passes over me and I observe only two figures talking: one tall, troubled; the other wearing a coat over her shoulders and looking up to the man with a shining face.

20 It lasts only a moment, then I'm back at the river, back in my body, with my heart hammering and the scent of river garlic floating round me, and I'm talking. I'm trying so hard to be helpful. Help me, he says.

'Why write, then? No one is making you—'

b) We are going by car from Bulaq Dakhur to Heliopolis. I am in the back. The leather of the seat sticks to my bare legs. We travel along a road lined at either side with oleander and jacaranda trees, alternate splashes of white and blue. I chant, quietly: 'Jacaranda, oleander ... jacaranda, oleander ...' And as I do so there comes to me a revelation that in a few hours' time we shall return by the same route and that I shall pass the same trees, in reverse order – oleander, jacaranda, oleander, jacaranda – and that, by the same token, I can look back upon myself of now, of this moment. I shall be able to think about myself now, thinking this – but it will be then, not now.

10 And in due course I did so, and perceived with excitement the chasm between past and future, the perpetual slide of the present. As, writing this, I think with equal wonder of that irretrievable child, and of the eerie relationship between her mind and mine. She is myself, but a self which is unreachable except by means of such miraculously surviving moments of being: the alien within.

15 I know now what was going on in my mind that day over fifty years ago. I can turn the cold eye of adult knowledge and experience upon the moment and interpret it in the light of a lifetime's reading and reflection. But what seems most astonishing of all is that something of the reality of the moment survives this destructive freight of wisdom and rationality, firmly hitched to the physical world. In my mind, there is still the tacky sensation of the leather car-seat which sticks to the back of my knees. I still see the bright flower-laden trees. I roll the lavish names around on my tongue: 'Jacaranda, oleander ...' For this is an incident infused with the sense of language quite as much as with the perception of the nature of time: the possession and control of these decorative words, the satisfaction of being able to say them, display them.