

**OPTION INTERNATIONALE DU BACCALAUREAT
SESSION 2004**

SECTION BRITANNIQUE

EPREUVE : LANGUE ET LITTERATURE

DUREE TOTALE : 4 HEURES

SUJETS PRINCIPAUX

OPTION INTERNATIONALE DU BACCALAUREAT 2004

Section Britannique

Epreuve de Langue et Littérature

Four Hours.

Answer both Part One and Part Two. 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 three works 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

Christopher Marlowe: *The Jew of Malta*

- 1 "At first mean truth and then dissemble it", says Barabas.
Explore the dramatic treatment of deceit and dissimulation in this play.
- 2 Explore ways in which Marlowe uses language to create dramatic effects.

Henrik Ibsen: *Hedda Gabler*

- 1 Explore Ibsen's dramatic portrayal of women characters in this play.
- 2 In what ways, and with what dramatic effects, does this play explore and question social values?

Arthur Miller: *Death of a Salesman*

- 1 Miller's working title for the play was *Inside His Head*. How, and with what effects, does Miller enable the audience to see inside Willy's head?
- 2 In what ways, and with what dramatic effects, does this play explore the relationship between the individual and society?

Section B: Poetry

In your answer in this section you should refer to at least **THREE** poems; consider the effects of the writing in the poems you discuss.

William Shakespeare: *The Sonnets*

- 1 What are the significant unifying elements in the selection of Sonnets you have studied ?
- 2 What balance do you think the Sonnets strike between pleasure and pain?

Gerard Manley Hopkins: *Selected Poems*

- 1 "Hopkins's poetry explores the terror more than the beauty of religion."
How far would you agree with this as a description of Hopkins's work?
- 2 "Hopkins's particular achievement is to make the sacred sensual."
How far would you agree?

Seamus Heaney: *Selected Poems*

- 1 Examine the relationships between personal and political concerns in Heaney's poetry.
- 2 In what ways, and with what effects, is nature made significant in Heaney's poetry?

Section C: Prose Fiction

Thomas Hardy: *The Mayor of Casterbridge*

- 1 Explore ways in which notions of tradition and progress interact in this novel.
- 2 In what ways and with what effects do you think Hardy explores differences between male and female values in this novel?

E.M. Forster: *A Passage to India*

- 1 In what ways, and with what effects, do you think this novel contrasts the rational with the spiritual and intuitive?
- 2 Consider the importance and the effects of settings in the novel.

Graham Greene: *The Heart of the Matter*

- 1 "It is, in fact, the ultimate strength of Greene's writing that he shows us the hazards of compassion".
How far do you agree with this view, in the light of your own reading of *The Heart of the Matter*?
- 2 In your view, is this novel entirely pessimistic?

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

Answer **ONE** question

- 1 Write a critical appreciation of the following poem, discussing the effects of the way the experience of remembering childhood is presented here.

A Game of Chess

The quiet moves, the gently shaded room:
It is like childhood once again when I
Sat with a tray of toys and you would come
To take my temperature and make me lie
Under the clothes and sleep. Now peacefully 5

We sit above the intellectual game.
Pure mathematics seems to rule the board
Emotionless. And yet I feel the same
As when I sat and played without a word
Inventing kingdoms where great feelings stirred. 10

Is it that knight and king and small squat castle *
Store up emotion, bring it under rule,
So that the problems now with which we wrestle
Seem simply of the mind? Do feelings cool
Beneath the order of an abstract school? 15

Never entirely, since the whole thing brings
Me back to childhood when I was distressed:
You seem the same who put away my things
At night, my toys and tools of childish lust.
My king is caught now in a world of trust. 20

* knight, king and castle are pieces used in the game of chess;
the objective of the game is to capture the opponent's king

- 2 'Ashputtle: Or, The Mother's Ghost' (overleaf) is a modern re-working of a traditional narrative. Write a critical appreciation of the story, with particular attention to the effects of the language used.

A burned child lived in the ashes. No, not really burned - more charred, a little bit charred, like a stick half-burned and picked off the fire; she looked like charcoal and ashes because she lived in the ashes since her mother died and the hot ashes burned her, so she was scabbed and scarred. The burned child lived on the hearth, covered in ashes, as if she was still mourning. 5

After her mother died and was buried, her father forgot the mother and forgot the child and married the woman who used to rake the ashes, and that was why the child lived in the unraked ashes and there was nobody to brush her hair, so it stuck out like a mat, nor to wipe the dirt off her scabbed face and she had no heart to do it for herself, but she raked the ashes and slept beside the little cat and got the burned bits from the bottom of the pot to eat, scraping them out, squatting on the floor, by herself in front of the fire, not as if she were human, because she was still mourning. 10

Her mother was dead and buried but still felt perfect, exquisite pain of love when she looked up through the earth and saw the burned child covered in ashes.

'Milk the cow, burned child, and bring back all the milk,' said the stepmother, who used to rake the ashes and milk the cow before, but now the burned child did all that. 15

The ghost of the mother went into the cow.

'Drink some milk and grow fat,' said the mother's ghost.

The burned child pulled on the udder and drank enough milk before she took the bucket back and nobody saw and time passed and she grew fat, she grew breasts, she grew up. 20

There was a man the stepmother wanted and she asked him into the kitchen to give him his dinner, but she let the burned child cook it, although the stepmother did all the cooking before. After the burned child cooked the dinner the stepmother sent her off to milk the cow. 25

'I want that man for myself,' said the burned child to the cow.

The cow let down more milk, and more, and more, enough for the girl to have a drink and wash her face and wash her hands. When she washed her face, she washed the scabs off and now she was not burned at all, but the cow was empty.

'You must give your own milk, next time,' said the ghost of the mother inside the cow. 'You've milked me dry.' 30

The little cat came by. The ghost of the mother went into the cat.

'Your hair wants doing,' said the cat. 'Lie down.'

The little cat unpicked her raggy lugs with its clever paws until the burned child's hair hung down nicely, but it had been so snagged and tangled that the cat's claws were all pulled out before it was finished. 35

'Comb your own hair, next time,' said the cat. 'You've taken my strength away, I can't do it again.'

The burned child was clean and combed but stark naked. There was a bird sitting in the apple tree. The ghost of the mother left the cat and went into the bird. The bird struck its own breast with its beak. Blood poured down onto the burned child under the tree. It ran over her shoulders and covered her front and covered her back. She shouted out when it ran down her legs. When the bird had no more blood, the burned child got a red silk dress. 40

'Bleed your own dress, next time,' said the bird. 'I'm through with all that.'

The burned child went into the kitchen to show herself to the man. She was not burned any more, but lovely. The man left off looking at the stepmother and looked at the girl. 45

'Come home with me and let your stepmother stay and rake the ashes,' he said to her and off they went. He gave her a house and money. She did all right for herself. 50

'Now I can go to sleep,' said the ghost of the mother. 'Now everything is all right.'