

**OPTION INTERNATIONALE DU BACCALAURÉAT  
SESSION 2009**

SECTION : BRITANNIQUE

ÉPREUVE : LANGUE ET LITTÉRATURE

DURÉE TOTALE : 4 HEURES

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: *Doctor Faustus***

1. How does Marlowe present knowledge (of the self and of the world) in *Doctor Faustus*?
2. 'The power of the play depends upon the interplay between tragic and comic.' Discuss.

#### **Edward Albee: *Who's Afraid of Virginia Woolf?***

1. 'Exposure is something everyone fears; façade (be it social or psychological), although damaging, provides a comfort.' Discuss.
2. How far is satisfactory closure offered in *Who's Afraid of Virginia Woolf?*

#### **J.M. Synge: *The Playboy of the Western World***

1. Explore how Synge foregrounds the overlap between a 'gallous story' and a 'dirty deed' in *The Playboy of the Western World*.
2. 'The play is a drama mainly full of manly women and womanly men.' Discuss.

## Section B: Poetry

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

### Romantic Poets: *Selected Poems*

1. Explore the landscapes of Romantic poetry.
2. To what extent can Wordsworth's, Coleridge's and Keats's verse be described as self-obsessed and essentially 'a sickness of the human spirit'?

### Robert Frost: *Selected Poems*

1. What view does Frost communicate of the cosmos and of humanity's place in it in his poetry?
2. 'It is the authenticity and vigour of Frost's spoken rhythms which are his greatest poetic achievement.' Discuss.

### Philip Larkin: *The Whitsun Weddings*

1. 'A lyrical exploration of daily disappointments and death.' Is this a fair summary of Larkin's work?
2. To what extent is *The Whitsun Weddings* a collection of poetry about self-discovery and self-realisation?

## Section C: Prose

### Jane Austen: *Emma*

1. 'It is in public that Jane Austen's men and women have to get to know each other ...' Is there any place for what is private and intimate in the world of this novel?
2. Explore the extent to which pride is the main problem in Jane Austen's novel.

### Virginia Woolf: *Mrs Dalloway*

1. Explore the importance of the party in relation to the novel's concerns.
2. A review of *Mrs Dalloway* that appeared on 14 May 1925 concluded, 'It may be said that such is life, but is it art?' Defend Woolf's novel as a work of art.

### Graham Swift: *Waterland*

1. Explore the nature and importance of curiosity in *Waterland*.
2. 'The whole story in *Waterland* is full of holes.' Discuss.

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

Answer ONE question.

1. Compare the following two poems, which present contrasting views about the value of poetry and poets. In your answer you should consider the differing effects of language, voice and structure in each poem.

### *Ars Poetica #100: I Believe* (2005)

- Poetry, I tell my students,  
is idiosyncratic. Poetry  
is where we are ourselves  
(though Sterling Brown said
- 5 'Every "I" is a dramatic "I"),  
digging in his clam flats
- for the shell that snaps,  
emptying the proverbial pocketbook.
- 10 Poetry is what you find  
in the dirt in the corner,
- overhear on the bus, God  
in the details, the only way
- to get from here to there.  
Poetry (and now my voice is rising)
- 15 is not all love, love, love,  
and I'm sorry the dog died.
- Poetry (here I hear myself loudest)  
is the human voice,  
and are we not of interest to each other?
- Elizabeth Alexander

### *What the Chairman Told Tom* (1965)

- Poetry? It's a hobby.  
I run model trains.  
Mr Shaw there breeds pigeons.
- 5 It's not work. You don't sweat.  
Nobody pays for it.  
You *could* advertise soap.
- Art, that's opera; or repertory —  
The Desert Song.  
Nancy was in the chorus.
- 10 But to ask for twelve pounds a week —  
married, aren't you? —  
you've got a nerve.
- How could I look a bus conductor  
in the face
- 15 if I paid you twelve pounds?
- Who says it's poetry, anyhow?  
My ten year old  
can do it *and* rhyme.
- 20 I get three thousand and expenses,  
a car, vouchers,  
but I'm an accountant.
- They do what I tell them,  
my company.  
What do *you* do?
- 25 Nasty little words, nasty long words,  
it's unhealthy.  
I want to wash when I meet a poet.
- They're Reds, addicts,  
all delinquents.
- 30 What you write is rot.
- Mr Hines says so, and he's a schoolteacher,  
he ought to know.  
Go and find *work*.
- Basil Bunting

2. Write a critical appreciation of the following passage, which is the opening of *Miss Garnet's Angel* (2000) by Salley Vickers. Comment in particular on the narrative voice and the way in which the narrator introduces the character of Miss Garnet.

5 Death is outside life but it alters it: it leaves a hole in the fabric of things which those who are left behind try to repair. Perhaps it is because of this we are minded to feast at funerals and it is said that certain children are conceived on the eve of a departure, lest the separation of the partners be permanent. When in ancient stories heroes die, the first thing their comrades do, having made due observances to the gods, is sit and eat. Then they travel on, challenging, with their frail vitality, the large enigma of non-being.

10 When Miss Garnet's friend Harriet died, Miss Garnet decided to spend six months abroad. For Miss Garnet, who was certainly past child-bearing years and had lost the only person she ever ate with, the decision to travel was a bold one. Her expeditions abroad had been few and for the most part tinged with apprehension. As a young woman straight from college she had volunteered, while teaching the Hundred Years' War, to take a school party to Crécy. On that occasion she had become flustered when, behind her back but audibly, the boys had mocked her accent and had intimated (none too subtly) that she had brought them to France in order to forge a liaison with the large, sweating, white-faced coach driver.

15 ' *Mademoiselle from Armentières,*' they had sung hilariously in the back of the coach. '*Mademoiselle from Armentières. Hasn't had sex for forty years!*' And as she had attempted to convey to the coach driver the time she considered it prudent to start back for Calais, wildly and suggestively they had chorused, '*Inky pinky parley vous!*'

20 The experience had left its mark on Miss Garnet's teaching as well as on her memory. Essentially a shy person, her impulses towards cordiality with her pupils, never strong in the first place, were dealt a blow. She withdrew, acquired a reputation for strictness, even severity, and in time became the kind of teacher who, if not loved, was at least respected. Even latterly, when in terms of pupils' taunts *Mademoiselle from Armentières* would be considered very small beer, no member of Miss Garnet's classes ever thought publicly to  
25 express a view about her intimate life.