

**OPTION INTERNATIONALE DU BACCALAUREAT
SESSION 2010**

SECTION : BRITANNIQUE

EPREUVE : LANGUE ET LITTERATURE

DUREE TOTALE : 4 HEURES

SUJETS

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

John Webster: *The White Devil*

1. 'The villains and lovers in this play are nothing but caricatures.' How far would you agree?
2. To what extent does *The White Devil* explore the limitations of order and the consequences of its destruction?

Anton Chekhov: *The Cherry Orchard*

1. 'Expectations are central to the plot and to the structure of the play, both for the characters and for the audience.' Examine Chekhov's use of expectations.
2. Chekhov himself called *The Cherry Orchard* a comedy. Is this an adequate interpretation of the play?

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

1. Examine the importance of contests, and of winning and losing, in the imaginative world of the play.
2. Examine features of farce and comedy in *The Playboy of the Western World*.

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. 'No sound is dissonant which tells of life.' (Coleridge, 'This Lime Tree Bower My Prison') To what extent does this claim apply to the poems you have studied?
2. 'The Romantic poets were idealists, but they wrote their best poems about disillusionment.' Discuss.

Philip Larkin: *The Whitsun Weddings*

1. Discuss the significance of journeys and movements in *The Whitsun Weddings*.
2. 'Larkin's poetry is characterized by irony and detachment, but this masks an underlying anxiety.' How far would you agree with this comment?

Carol Ann Duffy: *Rapture*

1. Duffy has said that she likes to 'use simple words but in a complicated way'. How far is this true of the poems you have studied in *Rapture*?
2. Duffy said, 'Intensity of emotion is just the beginning. I have to do something with it.' How successfully does she turn emotion into poetry?

Section C: Prose

Jane Austen: *Emma*

1. 'In *Emma*, Austen's comic art lies in her ability to express human limitations.' Discuss.
2. How far and in what ways is the reader invited to be a detective in this novel?

Graham Swift: *Waterland*

1. How successful is Swift in using a fragmented structure to create a coherent whole in *Waterland*?
2. To what extent are children the teachers in this novel?

Arundhati Roy: *The God of Small Things*

1. Chacko describes his family as Anglophiles 'trapped outside their own history'. How important is this idea in the novel?
2. 'They broke all the rules. They all crossed into forbidden territory.' Discuss Roy's treatment of transgression in *The God of Small Things*.

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

Answer ONE question.

1. Compare the following two poems by Judith Wright and Seamus Heaney. In your answer you should consider the differing effects of language, voice and structure in each poem.

(a) Request to a Year

If the year is meditating a suitable gift,
I should like it to be the attitude
of my great-great-grandmother,
legendary devotee of the arts,

who, having had eight children
and little opportunity for painting pictures,
sat one day on a high rock
beside a river in Switzerland

and from a difficult distance viewed
her second son, balanced on a small ice-floe,
drift down the current towards a waterfall
that struck rock-bottom eighty feet below,

while her second daughter, impeded,
no doubt, by the petticoats of the day,
stretched out a last-hope alpenstock
(which luckily later caught him on his way).

Nothing, it was evident, could be done;
and with the artist's isolating eye
my great-great-grandmother hastily
sketched the scene.
The sketch survives to prove the story by.

Year, if you have no Mother's day present
planned;
reach back and bring me the firmness of her
hand.

Judith Wright

*ice-floe] sheet of floating ice
alpenstock] walking-stick*

(b) Follower

My father worked with a horse-plough,
His shoulders globed like a full sail
strung
Between the shafts and the furrow.
The horses strained at his clicking
tongue.

An expert. He would set the wing
And fit the bright steel-pointed sock.
The sod rolled over without breaking.
At the headrig, with a single pluck

Of reins, the sweating team turned round
And back into the land. His eye
Narrowed and angled at the ground,
Mapping the furrow exactly.

I stumbled in his hob-nailed wake,
Fell sometimes on the polished sod;
Sometimes he rode me on his back
Dipping and rising to his plod.

I wanted to grow up and plough,
To close one eye, stiffen my arm.
All I ever did was follow
In his broad shadow round the farm.

I was a nuisance, tripping, falling,
Yapping always. But today
It is my father who keeps stumbling
Behind me, and will not go away.

Seamus Heaney

*wing . . . sock . . . headrig] parts of the
plough
yapping] chattering*

2. Write a critical appreciation of the following passage, from *The Inheritance of Loss* (2006) by Kiran Desai, commenting in particular on narrative style and tone.

This novel is set in Kalimpong, on the Indian side of the Himalayas. Sai (line 36) is the teenage grand-daughter of the judge.

- They had come through the forest on foot, in leather jackets from the Kathmandu black market, khaki pants, bandanas—universal guerilla fashion. One of the boys carried a gun.
- 5 Later reports accused China, Pakistan, and Nepal, but in this part of the world, as in any other, there were enough weapons floating around for an impoverished movement with a ragtag army. They were looking for anything they could find—kukri sickles, axes, kitchen knives, spades, any kind of firearm.
- They had come for the judge's hunting rifles.
- 10 Despite their mission and their clothes, they were unconvincing. The oldest of them looked under twenty, and one yelp from Mutt, they screamed like a bunch of schoolgirls, retreated down the steps to cower behind the bushes blurred by mist. "Does she *bite*, Uncle? 'My God!'"—shivering there in their camouflage.
- Mutt began to do what she always did when she met strangers: she turned a furiously wagging bottom to the intruders and looked around from behind, smiling, conveying
- 15 both shyness and hope.
- Hating to see her degrade herself thus, the judge reached for her, whereupon she buried her nose in his arms.
- The boys came back up the steps, embarrassed, and the judge became conscious of the fact that this embarrassment was dangerous for had the boys projected unwavering
- 20 confidence, they might have been less inclined to flex their muscles.
- The one with the rifle said something the judge could not understand.
- "No Nepali?" he spat, his lips sneering to show what he thought of that, but he continued in Hindi. "Guns?"
- "We have no guns here."
- 25 "Get them."
- "You must be misinformed."
- "Never mind with all this *nakhra*. Get them."
- "I order you," said the judge, "to leave my property at once."
- "Bring the weapons."
- 30 "I will call the police."
- This was a ridiculous threat as there was no telephone. They laughed a movie laugh, and then, also as if in a movie, the boy with the rifle pointed his gun at Mutt. "Go on, get them, or we will kill the dog first and you second, cook third, ladies last," he said, smiling at Sai.
- "I'll get them," she said in terror and overturned the tea tray as she went.

