

**OPTION INTERNATIONALE DU BACCALAUREAT
SESSION 2011**

SECTION : BRITANNIQUE

EPREUVE : LANGUE ET LITTERATURE

DUREE TOTALE : 4 HEURES

SUJETS

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 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

John Webster: *The White Devil*

1. Discuss the idea that the play is much more complex morally on stage than is suggested by the phrase 'black and white'.
2. 'O happy they that never saw the court,
Nor never knew great men but by respect.'
How and to what effect does Webster present the world of the court in *The White Devil*?

Anton Chekhov: *The Cherry Orchard*

1. How does Chekhov address the notion of progress in *The Cherry Orchard*?
2. 'It is impossible to stage *The Cherry Orchard* as Chekhov intended: as a comedy.'
Discuss.

Timberlake Wertenbaker: *Our Country's Good*

1. How does Wertenbaker explore issues of integration and marginalisation in *Our Country's Good*?
2. How far and in what ways does Timberlake Wertenbaker challenge the audience in *Our Country's Good*?

Section B: Poetry

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

John Milton: *Paradise Lost, Books I and II*

1. What, in your view, embodies Paradise for Milton in Books I and II?
2. To what extent is the imagery of architecture significant in the first two books of the poem?

Edward Thomas: *Selected Poems*

1. Thomas wrote, 'Man seems to me to be a very little part of Nature and the part I enjoy least.' To what extent does this statement support your reading of Thomas's poetry?
2. How does simplicity lead to complexity in Thomas's poetry?

Carol Ann Duffy: *Rapture*

1. How far is *Rapture* a one-way conversation?
2. How effective is Duffy's rendering of the rites and rhetoric of love in *Rapture*?

Section C: Prose

Jonathan Swift: *Gulliver's Travels*

1. How and in what ways does *Gulliver's Travels* explore alienation and integration?
2. How important is the order in which Gulliver's successive voyages are presented?

James Joyce: *Dubliners*

1. Is *Dubliners* a collection of short stories or a novel?
2. 'Dear dirty Dublin': discuss Joyce's relationship with Dublin and its people in the light of this comment.

Arundhati Roy: *The God of Small Things*

1. To what extent can Roy's novel be seen as an Oriental tale for Western readers?
2. 'A viable die-able age'. How far does the novel balance the vitality of its language with the sombreness of the events described?

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

Answer **ONE** question.

1. Compare the following two poems by Thomas Hardy (1840-1928) and Louis MacNeice (1907-1963). In your answer you should consider the differing effects of language, voice and structure created by each poet in describing the transforming impact of snow.

Snow in the Suburbs

Every branch big with it,
Bent every twig with it;
Every fork like a white web-foot;
Every street and pavement mute:
Some flakes have lost their way, and grope back upward when 5
Meeting those meandering down they turn and descend again.
The palings are glued together like a wall,
And there is no waft of wind with the fleecy fall.
A sparrow enters the tree,
Whereon immediately 10
A snow-lump thrice his own slight size
Descends on him and showers his head and eye
And overturns him,
And near inurns him,
And lights on a nether twig, when its brush 15
Starts off a volley of other lodging lumps with a rush.
The steps are a blanched slope,
Up which, with feeble hope,
A black cat comes, wide-eyed and thin;
And we take him in. 20

Snow

The room was suddenly rich and the great bay-window was
Spawning snow and pink roses against it
Soundlessly collateral and incompatible:
World is suddener than we fancy it.

World is crazier and more of it than we think, 5
Incorrigibly plural. I peel and portion
A tangerine and spit the pips and feel
The drunkenness of things being various.

And the fire flames with a bubbling sound for world
Is more spiteful and gay than one supposes – 10
On the tongue on the eyes on the ears in the palms of one's hands –
There is more than glass between the snow and the huge roses.

2. Write a critical appreciation of the following passage from the novel *Time After Time* (1983) by the Irish writer, Mollie Keane. How effectively does the novelist establish a sense of character and situation in these, the opening paragraphs of the novel?

Jasper Swift, owner although not sole proprietor of Durraghglass, was back in the kitchen where he belonged. He had been on his weekly shopping expedition. Today he had forgotten his shopping list – something that could happen to the most efficiently equipped person, even to his sister Mary. He was not going to taunt his own memory, or
5 his age, on the matter.

His elegant, lengthy figure was bent, Like a reed in a cold breeze, over the bags and packages in the basket he had put down on the kitchen table. He lifted up his handsome head and cursed – he had left the meat behind. That was a bit senile, he had to admit. And April's prescription – no harm. Far too many tranquilizers going down that silly
10 throat. There was something June had wanted, was it for the farrowing sow? Well, too late now – let her get on with her farrowing in her own way. At least he had remembered to buy, for himself, a new hot-water bottle. He wasn't altogether dotty.

Dottiness was the last thing from which Jasper suffered. Uncertain and nervous perhaps, but that was to be expected in the elderly owner of a large and encumbered estate and a
15 house burdened with three sisters, one widowed, two unmarried, each of them with a right of residence. That was the way darling Mummie had left it. Jasper had always accepted her wishes devoutly, even more devoutly since her death.

Now he took off his cap, a dark checked cap – Mummie had bought it, perhaps thirty years ago, from that most classical of hatters in St James's. It was as graciously
20 becoming to him as any hat dreamed up by Proust for Odette. He wore it with an air and at an angle that saved his blind eye a little from the light. Mummie had chosen the stuff for his tweed coat too. She had purred suggestions to the tailor during the fittings and the resulting coat still moved in a flow of perfection, giving grace with austerity. Perhaps the cuffs, grafted and integrated with their sleeves and serving no more useful purpose than
25 that of pleasing the eye, were its most touching and elegant feature. An ageless antique and needing care, it could fall to bits on him any day now. But Savile Row – he shuddered: three hundred pounds for anything proper today. Forget it, Horrible. Horrible times.