

**OPTION INTERNATIONALE DU BACCALAUREAT
SESSION 2012**

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

Cyril Tourneur: *The Revenger's Tragedy*

1. To what effect does Tourneur use the grotesque and lurid in the play?
2. 'Banquets, ease, and laughter / Can make great men, as greatness goes by clay, / But wise men little are more great than they.' Discuss Tourneur's treatment of greatness in this play.

Tom Stoppard: *Arcadia*

1. *Arcadia* has been described as a comic dance of ideas and emotions. How far do you agree with this view of the play?
2. 'There is an art to science, and a science in art; the two are not enemies, but different aspects of the whole.' How successfully does Stoppard make his audience aware of this?

Timberlake Wertenbaker: *Our Country's Good*

1. Consider the play's exploration of the nature of the theatrical experience.
2. 'Love is a good word.' Discuss the representation of love 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. How far can the idea of the 'hero' be applied to Satan?
2. 'Who overcomes by force hath overcome but half his foe.' To what extent is this claim relevant to the structure and themes of Books 1 and 2 of *Paradise Lost*?

Edward Thomas: *Selected Poems*

1. How does the First World War impact on the poetry of Edward Thomas?
2. Consider the importance of pathways in Edward Thomas's poetry.

Alice Oswald: *Dart*

1. '*Dart* does not just represent a river, it behaves like one.' How far do you agree with this statement?
2. Alice Oswald has said, 'Poetry is a way of opening up to whatever else is out there'. Explore *Dart* in light of this statement.

Section C: Prose

Jonathan Swift: *Gulliver's Travels*

1. 'I rather chose to relate plain matter of fact in the simplest manner and style; because my principal design was to inform, and not to amuse thee.' How far do you agree with Gulliver's appraisal of *Gulliver's Travels*?
2. Explore Swift's technique of making the banal strange and the strange banal in *Gulliver's Travels*.

James Joyce: *Dubliners*

1. Consider the tension between the erotic and the religious in *Dubliners*.
2. How important is the notion of story telling to the concerns of *Dubliners*?

Lloyd Jones: *Mister Pip*

1. The novel begins with the epigraph 'Characters migrate'. What does this mean to you in the context of the novel?
2. In what ways are fragmentation and reconstruction central to *Mister Pip*?

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

Answer **ONE** question.

1. Write a critical appreciation of the following poem, 'Here', by RS Thomas (1913-2000). In your answer, pay particular attention to the poet's use language, imagery and poetic effects.

'Here'

I am a man now.
Pass your hand over my brow,
You can feel the place where the brains grow.

I am like a tree,
From my top boughs I can see 5
The footprints that led up to me.

There is blood in my veins
That has run clear of the stain
Contracted in so many loins.

Why, then, are my hands red 10
With the blood of so many dead?
Is this where I was misled?

Why are my hands this way
That they will not do as I say?
Does no God hear when I pray? 15

I have nowhere to go.
The swift satellites show
The clock of my whole being is slow.

It is too late to start
For destinations not of the heart. 20
I must stay here with my hurt.

2. Write a critical comparison of the following passages. Passage (a) is from *The Vanishing Act of Esme Lennox* (2006), a novel by Maggie O'Farrell. Passage (b) is from *Salt* (2007), a novel by Jeremy Page. In your answer compare carefully the tone and narrative control of each passage as it describes the gathering force of nature.

(a) Another wave comes, and another. Esme sees that her grandmother has got out her knitting, that her father is reading a newspaper. Kitty is talking to some people. A mother and her two sons, by the look of it. Esme frowns. She cannot understand what has happened to her sister. The sons are lumpish, large-handed, and hang back from Kitty's eager enquiries. She cannot imagine what Kitty is finding to say to them. She is just about to shout to her to come in to swim when something changes. The deep cold water beneath her is shifting, dragging at her legs. She is sucked backwards very fast, the water around her rushing towards open sea. Esme makes an attempt to swim against it, back to the shore, but it's as if chains are tied to her limbs. There is a roaring sound like the moment before a storm. She turns.

Behind her is a green wall of water. The top of it is cresting, tipping over. She opens her mouth to scream but something heavy crashes on to her head. Esme is yanked under, dragged down. She can see nothing but a greenish blur and her mouth and lungs are filled with bitter water. She flails this way and that but has no idea which way is the surface, where she must fight towards. Something bangs her on the head, something unyielding and hard, making her teeth clash together, and she realizes she has hit the bottom, that she has been turned upside-down, like St. Catherine in her wheel, but the sense of orientation lasts only for a second because she is flung forwards, downwards, dragged inside the muscle of the wave. Then she feels sand and stones against her stomach. She pushes hard with her hands and – miraculously – her head breaks the surface.

(b) The date when all this is happening – 31 January 1953, and the worst storm and coastal flood in living memory is about to be unleashed on North Norfolk. All the way from the Essex estuaries to the Wash, the North Sea is gathering to leap on the land. Goose and my mother have chucked off their coats and are running to the cottage while the sky takes on an eerie twilight and the sea begins to boil in the Pit behind them.

When they get to the cottage Goose shouts at Lil' through the teeth of the wind to go get sandbags and the young girl, not yet eight, runs up the lane and straight into the arms of a man clutching a storm lantern yelling into the wind and the rain and only when he's got her tightly in his grip does she see he's tied to a rope and all round their feet is cold, icy North Sea water. Lil' Mardler screams for her mother, she thrashes like a fish in his arms, he carries her to the church where the rest of the village are huddled like rags while the men pile sandbags against the doors.

Goose slams the cottage door against the fury outside and runs straight to the window. Water is blowing vertically across the pane in trembling fingers, while each gust of wind brings with it a stinging shingle of rain. She imagines this is how it looks on a trawler as it pitches through boiling storms off the Dogger Bank, staring through the flat glass of the bridge's windows while the sea breaks across the bows, windscreen wipers as fast as scissors but doing no good. Everything is dark, and when the lightning flashes there's no marsh out there, just the angry foam of the North Sea leaping off the backs of waves. It feels like the cottage is already not part of the land any more, but has drifted far out to sea, listing, taking on water.

