

**OPTION INTERNATIONALE DU BACCALAURÉAT  
SESSION 2018**

SECTION : BRITANNIQUE

ÉPREUVE : LANGUE ET LITTÉRATURE

DURÉE TOTALE : 4 HEURES

**SUJETS PRINCIPAUX**

Four Hours.

Answer both Part One and Part Two.

You may answer the questions in any order.

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.*

*Les dictionnaires sont interdits.*

## Part One (two thirds of total marks)

Answer **TWO** questions. The two questions may not be taken from the same section.

### Section A: Drama

#### William Congreve: *The Way of the World*

1. What is the significance of the title of the play?
2. 'The dialogue is too elaborate and there is too little action.' Is this a fair criticism of *The Way of the World*?

#### Oscar Wilde: *The Importance of Being Earnest*

1. To what extent can *The Importance of Being Earnest* be viewed as a serious comedy?
2. How successfully does Wilde dramatise concerns about identity in the play?

#### Samuel Beckett: *Waiting for Godot*

1. How far do you agree that Samuel Beckett's *Waiting for Godot* has no meaning?
2. To what extent is Beckett pushing the boundaries of language in *Waiting for Godot*?

### Section B: Poetry

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

#### Christina Rossetti: *Selected Poems*

1. Explore Rossetti's use of multiple voices in her *Selected Poems*.
2. 'The tone of Christina Rossetti's poetry is, overwhelmingly, melancholy.' How far do you agree?

#### Ezra Pound: *Selected Poems*

1. How does Pound explore sorrow in his poetry?
2. In what ways does Pound seek to challenge the reader in his poetry?

**Jo Shapcott: *Of Mutability***

1. Jo Shapcott describes herself as a scientific poet. How far do you agree?
2. In what ways does Shapcott's poetic vision evolve in *Of Mutability*?

**Section C: Prose**

**Thomas Hardy: *Far from the Madding Crowd***

1. *Far from the Madding Crowd* shows the journey from innocence to experience. How far do you agree with this statement?
2. How does Hardy explore the tension between the natural world and people's actions in *Far from the Madding Crowd*?

**Alice Munro: *Lying Under the Apple Tree***

1. How does Munro explore the individual's place in society in *Lying Under the Apple Tree*? You should refer to at least two stories from the collection in your answer.
2. Explore the importance of silences and the unsaid in *Lying Under the Apple Tree*. You should refer to at least two stories from the collection in your answer.

**Rose Tremain: *The Road Home***

1. How are women presented in *The Road Home*?
2. How and to what effect does Tremain explore the notion of loss in *The Road Home*?

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

Answer **ONE** question.

1. Write a critical appreciation of the following poem, *Night Poem*, by Margaret Atwood, a contemporary Canadian writer. In your answer, pay particular attention to the poet's use of voice and tone, imagery and poetic effects as she describes a child's experience during a stormy night in Canada.

### Night Poem

There is nothing to be afraid of,  
it is only the wind  
changing to the east, it is only  
your father the thunder  
5 your mother the rain

In this country of water  
with its beige moon damp as a mushroom,  
its drowned stumps and long birds  
that swim, where the moss grows  
10 on all sides of the trees  
and your shadow is not your shadow  
but your reflection,

your true parents disappear  
when the curtain covers your door.  
15 We are the others,  
the ones from under the lake  
who stand silently beside your bed  
with our heads of darkness.  
We have come to cover you  
20 with red wool,  
with our tears and distant whispers.

You rock in the rain's arms,  
the chilly ark of your sleep,  
while we wait, your night  
25 father and mother,  
with our cold hands and dead flashlight,  
knowing we are only  
the wavering shadows thrown  
by one candle, in this echo  
30 you will hear twenty years later.

2. Write a critical comparison of the following passages. Passage (a) is from *The Meaning of Things* by A C Grayling, a contemporary thinker and writer. The poem (b) is by Jenny Joseph, a British poet who died in 2018. In your answer compare carefully the tone and techniques adopted by the writers as they describe the experience of love.

- (a) Sober folk claim that falling romantically in love is not a good way to get to know someone, for Stendhal's reason that we cloak the beloved in layers of crystal, and see a vision rather than a person for the whole period of our entrancement. On this view it is a delusional state, and the fact that it is short-lived is therefore good. Others think that romantic love is the only thing that allows us to burn through the layers that conventionally insulate people from one another, baring the soul of each to each, and making true communication possible – the kind that speaks the language of intimacy, not in words but in pleasures and desires.

This is far from the only difference of opinion about romantic love. Another debate rages over the question whether the propensity for romance is an essential human trait, or whether it is a social and historical construction, present in some periods and societies but absent from others. As this crucial question shows, romantic love is a scarcely understood phenomenon, not least because in modern times we have conflated it with features and expectations drawn from other kinds of love, which latter we have ceased to reflect upon as if their naturalness exempted them from consideration.

The Greeks had different words for love's different manifestations. They spoke of *agape*, altruistic love (in Latin *caritas*, which gives us – but what a cold ring – our word 'charity'). They spoke of *ludus*, the playful affection of children and of casual lovers, and *pragma*, the understanding that exists between a long-established married couple. They spoke of *storge*, the love that grows between siblings or comrades-in-arms who have been through much together, and of *mania*, which is obsession. And they allied the latter with *eros* or sexual passion.

(b) **The sun has burst the sky**

The sun has burst the sky  
Because I love you  
And the river its banks.

- 5 The sea laps the great rocks  
Because I love you  
And takes no heed of the moon dragging it away  
And saying coldly 'Constancy is not for you'.  
The blackbird fills the air  
Because I love you  
10 With spring and lawns and shadows falling on lawns.

The people walk in the street and laugh  
I love you  
And far down the river ships sound their hooters  
Crazy with joy because I love you.

